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THE NEW YORK DRAMATIC MIRROR

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So many of the critics of Mr. Hare's latest performance have gone up against the question of Quex's caddishness or non-caddishness, taking the ground apparently that because he was an English lord he must be an English gentleman, which does not always follow.

"No gentleman would act in that way," some of them have written indignantly of Pinero's play. It is not likely that Pinero ever dreamed of presenting Quex as a typical English gentleman. He was simply a typical English lord of a certain class, a rake and a rather stupid one.

As to his being even half a hero, he doesn't begin to be one. His love for his creamy *fiancée* is the one redeeming feature of his character, and that is only dimly suggested, and at best is a case of the dead ashes of burned out fires.

When the question of his returning the letter which he [illegible] enamored Sophie into writing is one [illegible] a bit of nobility, it is to laugh. There are plenty of wife beaters who will weep at the feet of their victim after they have blackened her eyes, but it is not noble of them. Quex acts like a rat caught in a trap in the scene with Sophie and talks like a bully to all the women in the play, including the creamy one.

The cleverness with which Mr. Hare plays this peculiar, but real character, and the deft manner in which Irene Vanbrugh portrays the manicure girl are the two things worth seeing in this performance. The part of the Duchess is even more unpleasant and peculiar than the part of Quex. The oversentimental woman of forty is a sort of vulgar penny valentine type, yet Pinero cleverly suggests that even this is a pose, as the Duchess gives the case of returned souvenirs that she has wept over to the maid the moment Lord Quex's back is turned.

Miss Vanbrugh demonstrates how charmingly a kimona may be worn as a negligee gown if one is tall and Trilbyesque.

I have no doubt the Japanese shops in Broadway have had a boom in the sale of the very fetching garments of this sort that they display so enticingly. But they must be worn well and not simply thrown on.

Pinero gets in some hard knocks at the trade of palmistry. Yet the palmist in the play seems to be the only healthy, normal, respectable man of the lot.

He objects to his sweetheart's mixing up in a secret love affair and doesn't want his office used as a meeting place for the creamy one and her unworthy suiter.

This is the only high moral motive that you can find in the play with an X-ray. And the very prettiest scene, the only one with a human touch, is at the climax when the newly betrothed girl runs back to say good-by to Sophie. That gives an exquisite little wrench to the heart strings of the audience, strings that have been drawn to a painfully tight degree of protest and wonder during the progress of the play.

Sullivan's music will sound on through the years, higher, sweeter, more beautiful than ever. There was a rare vitality in his work, wonderful music that had the rhythm of nature in its melody and the pulse of humanity in its harmony more than the measured beats of a baton.

It was gay with the ripple of laughter and bright with the sparkle of tears. The sunshine danced along its pattering sweetness, the brook bubbled over the stones, clouds drifted and then there was the sweep of ocean, the silence of forests, on through majestic measures to monasteries where choral pomp and churchly state surged up as from cathedral-throated organs.

The great "Amen" has sounded at last for him, and the music world holds no one who can begin to fill the unique place of this genius whose heart-reaching songs have echoed across the seas and won him the genuine worship of thousands of Americans, the unmusicianly as well as the cultured.

Charles Hoyt's death leaves a vacancy in the field of comic play writing, the genuine laughter-making farce that he turned out so completely and successfully for years.

Hoyt's farces, like Harrigan's plays, were distinct creations, possessing the inimitable jewel of originality that spoke unhampered by rules and customs.

People who write plays nowadays and those who write songs and the music of songs are confronted on all sides by cast iron commandments as to what the public want and what they must have.

"Give us a good popular song," says the publisher, "not too much over the heads of the public—something with a good gallery-taking sentiment in it. Sweet, pretty, interesting? No, not at all—it won't sell."

This is the cry in every field. Put the sale tag on everything artistic. Yet all these things roll along in a mere mediocre track, and managers are blind and authors cowardly, and so it goes.

And in the face of it all, a little song like "Rhoda," delightfully clever in its words and simple enough in its melody, sets the town talking and makes a play.

And a few seasons ago another wonderfully pretty song, "The Willow Pattern Plate," written by the author of Florodora's book, made renown for a group of vaudeville singers.

The managers who insist on ordering and giving the public these condensed pap productions set [illegible] machine-made melodies are in a trance, [illegible] which they will only awaken when the [illegible] clink of dollars ceases in the box-office. [illegible] is the music that constitutes their lull[illegible] Like Mark Twain and the elevated c[illegible] never beat it till it stops.

The [illegible]d of the Russell House in Detroit [illegible]r on to The Matinee Girl a pretty collection of "menu" cards, some decorated in Aester style and others bearing medallion portraits of pop[illegible] players.

Besides [illegible]ch card bears beneath its dinner bill [illegible] list of the amusements in town.

The[illegible]s an interesting idea and gives an artistic turn to a bill of fare—usually a most uninteresting piece of literature, sadly stereotyped in style and old in material.

Confronted with the smiling face of Lulu Glaser or the sad, soulful gaze of Henry Miller dinner becomes a commingling of art and the *cuisine* that redeems it of its sameness.

For, take it as you will, dinner is a good deal of a bore. Something to be looked forward to when it is good and regretted when it is bad.

When you get a friend or two over the board then dinner takes on another aspect—it is a feast of good fellowship; an interchange of ideas and a mixing up of the mental waves that makes the air vibrant with atmosphere and the viands rich with flavor.

The stranger in Detroit who picks up one of these decorative menus is at once confronted with the face of a friend, and though he may be alone apparently, he is really dining with some clever actor or interesting actress, into whose eyes he may look between the courses and with whom he may converse pleasantly.

The Matinee Girl carries away one luxurious memory of Detroit. Not of the hotels, for she did not stop at the Russell House; but of a cab which she hired at the station, which cab was entirely lined with [illegible]e blue satin.

SIR ARTHUR SULLIVAN.

It was without exception the most luxuriously and gorgeously upholstered vehicle that could be imagined. You felt as though riding around wrapped in a cloud or a bit of sky. It was not new, but not old enough to have its azure beauty dimmed by use.

I felt quite sure that it had a past. There was a hint of sachet powder in its padded puffs. Its little mirrors, coquettishly hidden under tasseled pads, I knew had reflected the glance of eyes that were daring, bound on fresh conquests and ready for new adventures.

There was nothing pious about that cab. It had seen days and nights. I poked about in the crevices looking for grains of rice, for I thought they might have special bridal cabs in Detroit, lined with plush and satin, but there wasn't a grain of rice to be seen.

There was a place for cards and a clock and a salts bottle and a little case that was certainly intended for a powder puff. It was a woman's cab. It needed no Sherlock Holmes to determine that. It had belonged to some frivolous blonde. Of course! That was it.

She was luxurious. This had delightful springs and extra rubber tires. The perfume that hinted from its puffed sides was not violet. It was a mysterious, oriental, suggestive scent. She must have been intensely interesting and fascinating. Blonde and oriental. I was building her up in my imagination.

Then I determined that I would solve the mystery of the cab. Perhaps the driver would know its history? Of course, he would know! What a delightful romance I had probably stumbled upon.

When the cab stopped I looked the driver over.

He was not tough like the New York cabby, but he was an extremely heavy man, stolid and wearing clothes that bulged. He had a bulbous surface, as though his flesh was bubbling. He was just the kind of man that would look well in a hose box coat, straight lines and an avenue effect. Not at all the sort that ought to be driving a blue satin cab.

But I said to him pleasantly, "That's a very pretty cab! Do they have them like that out here?"

"Nop," he said. "This is the only one in the town." Ha—ha! I was getting near the mystery!

"That's very odd!" I said. "Did it belong to some one here? Made to order, was it?"

He grinned a little and his curves quivered. He looked like a shuddering hippopotamus.

"I had it made," he said.

"You!"

"Yes—you see I've been drivin' cabs here for twenty years, and sometimes when I drove the actor-ladies from the hotel to the theatre or from the station, they'd say: 'What a nasty, stuffy cab. I don't want them to send this any more!' You see, I wuz drivin' other people's cabs and I couldn't help it if they didn't know enough to have decent cabs.

"I saved up some money and I bought this cab. I had it made to order just as fine as I could get. They never had lined another one like that, they said. That cab cost a thousand dollars, lady. Now I get all the best trade in town. When I see an actor-lady at the station I just drives her up in this cab an' she says, just like you, 'That's a nice cab.' I want you to take me about while I'm here in Detroit.'"

He whisked some dust off the plate glass window with his mit. I forgot to say he wore mits. I looked sternly at him.

"How can you tell the actor-ladies?" I asked him.

He looked at me and drooped one puffy lid over a mercantile gray eye, with a smile that was intended to be arch.

"I can pick 'em out," he said; "I've been drivin' cabs for twenty years. You can't fool me!"

THE MATINEE GIRL.

DEATH OF SIR ARTHUR SULLIVAN.

Sir Arthur Sullivan, the greatest English composer of the Victorian era, died at his home, No. 1, Queen's Mansions, London, on the morning of Nov. 21, of heart disease. Although the news of his death came as a sudden and unexpected shock to the world at large, it was not altogether unlooked for by his personal friends. For nearly two years past he steadily lost strength, and his rugged constitution became gradually undermined. In September, while visiting in the Alps, he suffered a severe chill. He went to Paris and there consulted an eminent physician, who told him that there was little hope for his recovery. After returning to London, however, he improved greatly, and undertook the composition of a new operetta, The Emerald Isle, for which Basil Hood wrote the libretto. Two weeks ago another attack came upon Sir Arthur, and he was obliged to keep to his room. On the morning of his passing he was apparently much improved, and was talking gayly, when suddenly, and without warning, death came to him.

Arthur Seymour Sullivan was born in London on May 13, 1842. His father was Thomas Sullivan, a bandmaster in the Royal Military College at Sandhurst. His mother was a descendant of an Italian family bearing the name Figbi, in which there was a strain of Jewish blood. As a boy at Sandhurst, Arthur Sullivan studied music diligently under his father's instruction. He learned to play skillfully upon every instrument used in a military band before he was twelve years old. Then he became interested in vocal music, and for the purpose of studying it he became a member of the boy choir in the Chapel Royal at St. James's. He began composing at this early period in his career, and when he was but thirteen his first composition—a setting of the anthem, "Teach Me, O Lord, the Way of Thy Statutes"—was published. A year later he competed for and won the Mendelssohn Scholarship at the Royal Academy of Music. His industry at the Academy, where he studied under Bennett and Goss, gained for him two years of instruction beyond that provided for by the scholarship.

In 1858 Arthur Sullivan went to the Conservatory at Leipsic and remained there until 1861, studying pianoforte under Moscheles and Plaidy, counterpoint under Hauptmann, composition under Rietz, and orchestra direction under David. While in Leipsic he composed the overture entitled "The Feast of Roses," and music to Shakespeare's The Tempest. Upon his return to England the latter composition was performed at The Crystal Palace on April 5, 1862, and it placed him immediately on a firm footing among English musicians. Through his success he made the acquaintance of Charles Dickens, who became his firm friend and loyal admirer. Continuing with his work in the direction of serious composition, he wrote "Kenilworth," a cantata that was sung at the Birmingham festival in 1864; "L'Ile Enchantée," played at Covent Garden in the same year; "In Memoriam," an overture, played at the Norwich festival in 1866; "The Prodigal Son," an oratorio, sung first in 1869; "Overture de Ballo," played in 1870; "On Sea and Shore," a cantata—the words of which were written by Tom Taylor—sung in 1871; a "Te Deum," to celebrate the recovery of the Prince of Wales from illness, sung in 1872; "The Light of the World," an oratorio, first produced at the Birmingham festival in 1873; "The Martyr of Antioch," an oratorio, sung at the Leeds festival in 1880; and "The Golden Legend," a cantata, sung at the Leeds festival in 1886. By these compositions and scores of shorter sacred and classical pieces Arthur Sullivan won the admiration of all lovers of serious music. His setting for "Onward, Christian Soldiers" is sung the world over, his "Lost Chord"—written in pathetic circumstances while his brother lay at the point of death—is among the best-known compositions of its class, and many of his numerous individual songs are, and doubtless will long continue to be, in the repertory of the best English concert singers.

But it was not by his serious works that Arthur Sullivan gained his widest fame, nor was it in them that he displayed his full stature of originality and genius. In his oratorios, cantatas and sacred songs he was more or less of a follower of the best musical traditions. In his compositions for the theatre he was a revolutionist, the founder of a new school, and the originator of what has come to be a national type of comic opera. His efforts in this direction began in 1866, when, with F. C. Burnand, he wrote the capital little operetta, Box and Cox. The piece was received with such great favor that the composer decided to devote a share of his energies to work for the stage.

In 1871 Arthur Sullivan collaborated for the first time with W. S. Gilbert, whose name afterward became so closely linked to his own that it is now difficult to think of one without the other. The forming of this brilliant and most successful partnership came about through an order given to the librettist and the composer jointly, by John Hollingshead, to write a burlesque musical piece for production at the Gaiety Theatre. The result was Thespis, or the Gods Grown Old. The leading roles were sung by J. L. Toole and Nellie Farren, and although the operetta was long ago buried, it was, at the time, fairly successful. Four years later D'Oyly Carte, then manager of the Royalty Theatre, engaged Gilbert and Sullivan to write a one-act operetta which would serve to bring forward Selina Dolaro in an attractive role. To fill this order the writer and musician turned out, in a remarkably short time, the excellent Trial by Jury. The piece showed the peculiar talents of the authors and their adaptability toward each other for the first time. Trial by Jury was written, rehearsed, and produced in three weeks' time. Its enormous success is a matter of theatrical history.

From the time of their first triumph on through a period of nearly twenty years Gilbert and Sullivan labored together, and achieved the highest distinction ever bestowed upon makers of comic opera. Almost every one of their joint works was enormously successful when first presented by D'Oyly Carte in London, the majority of them gained equal popularity in America, Australia, and Africa, and several of them were translated into the languages of Europe and were sung for long periods in the Continental capitals. The names and the dates of the first productions of these operettas are: The Sorcerer, 1877; H. M. S. Pinafore, 1878; The Pirates of Penzance, 1880; Patience, 1881; Iolanthe, 1882; Princess Ida, 1884; The Mikado, 1885; Ruddigore, 1887; The Yeoman of the Guard, 1888; and the Gondoliers, 1889.

During the run of The Gondoliers an unfortunate misunderstanding arose between the distinguished partners, and, although in time a formal reconciliation was brought about, they never resumed the cordial relations that existed in their earlier years. In 1893 D'Oyly Carte induced them to work together again, and they wrote Utopia (Limited). It was a poor successor indeed to their former brilliant operettas.

The compositions of Arthur Sullivan during the past ten years include Haddon Hall, for which the libretto was written by Sydney Grundy; The Chieftain, a revision of one of his earliest works that was originally called The Contrabandista; The Grand Duke; Ivanhoe, a grand opera that as a noble but not a popular work; The Rose of Persia, the book of which is from the pen of Basil Hood that was sung in London last year, and at Daly's Theatre, in this city, early this season; The Beauty Stone, written in collaboration with Arthur W. Pinero; and the new Irish operetta that he had almost completed at the time of his death.

Many public honors were bestowed upon the noted musician during his career. He was knighted by the Queen at Windsor on May 24, 1883. The honorary degree of Doctor of Music was conferred upon him by the University of Cambridge in 1876, and a like degree by the University of Oxford in 1879. He was made a Chevalier of the Legion of Honor in 1878, after having served as British Commissioner for Music at the Paris Exhibition. He was also a Knight of the Order of the House of Coburg, and he received from the Sultan of Turkey, in 1888, the decoration of the Order of Medjidieh. Besides his work as a composer he conducted the Leeds Triennial Musical festivals of 1880, 1883, 1886, and 1889; he conducted the Philharmonic concerts in London in 1885 and 1886; for several years he was president of the Birmingham and Midland Institution; and from 1876 to 1881 he was principal of the National Training School for Music.

Sir Arthur spent nearly his whole life in England, aside from journeys to the Continent that were made chiefly for pleasure. In 1879 he, in company with Mr. Gilbert, came to America to look after the productions of their operas here. Sir Arthur made many warm friends in New York and in the several cities of the East and West that he visited. He was a most affable man, with a vast store of anecdotes that it pleased him greatly to relate. His favorite exercise and amusement was boating, and he spent a good share of each year at his river house at Walton-on-the-Thames. Among the clubs of which he was a member are the Marlborough, the Athenæum, the Garrick, and the Portland. From his musical compositions and from several devices of which he was the inventor Sir Arthur made a very large fortune. His share in the profits of the operettas written with Mr. Gilbert amounted to more than $500,000, and he received enormous royalties from his songs and instrumental pieces.

The body of Sir Arthur has been embalmed and will have a final resting place in Brompton Cemetery, unless it is decided by the Dean of Westminster to have the remains placed beside those of Englands greatest celebrities in the Abbey. On account of Sir Arthur's death, no performance was given at the Savoy Theatre, London, where Patience is now running, on last Thursday night.

IN OTHER CITIES.

DENVER.

The Neill co. in An American Citizen, A Bachelor's Romance and A Parisian Romance, had excellent business at the Tabor Nov. 11-17, and this exceedingly capable and well balanced organization has won many friends by its splendid and thoroughly meritorious work. Not a character in a production is slighted, and the co. play together like clockwork, the result being vastly superior and extremely high class performances. Then, too, the productions are finely mounted and the women beautifully gowned. Mr. Neill certainly is to be congratulated upon the all-around excellency of his co. and productions, and his hosts of friends here are delighted with his success. Mr. Neill in the varied roles of Beresford Cragar, Baron Chevrial, and David Holme displayed remarkable versatility and gave finely accentuated, well drawn characterizations. Edythe Chapman, womanly, sincere, earnest, betrays in her acting a reserve power, a repression and a charming naturalness that merit the warmest praise. Furthermore, she is magnetic and at all times artistic in her work. Emmet Shackelford, than whom no more popular or clever amateur ever left Denver, has in four years' professional experience developed into a character comedian of whom his friends may well be proud. His characterizations all show wonderful fidelity to the type he is portraying; he is an artist in make-up, and he is conscientious and careful in details. Julia Deane, pretty and svelte, contributed some charming pictures of the fin de siecle girl, and decidedly sweet and refined they were, too. She is a talented young woman, with real ability in the lines she essays so successfully. Frank MacVeagh, bluff and hearty, with fine comedy spirit; Grace Mae Lanskin, stylish and handsome, dashing and clever; Benn Howard, cool-looking and with a certain polish and air to his acting that commends it, and Lillian Andrews, who plays grand dames as they should be played, were also favorites, and with J. W. Burton, George Bloomquest, Scott Seaton, Vera Gray, Rose Swain, and Victor Mohl, completed the roster of this interesting organization. The stage is directed by Robert Morris, and he certainly understands his business. Everywhere his artistic efforts were in evidence, and in his quiet, unobtrusive way Mr. Morris is showing considerable genius in his line of work. King of the Opium Ring 18-24.

If the ambition of Manager Frank Perley is to have the finest light opera organization traveling he is assuredly on the high road to realization thereof with the Alice Nielsen Opera co.—the best organization of its sort that has been seen in Denver for two seasons, and which in The Singing Girl and The Fortune Teller played to capacity at every performance at the Broadway Theatre 12-17. It was a treat in every way—tuneful operas well sung, an excellent lot of principals, and a chorus that could not have been improved upon, and containing young, pretty and shapely girls, unquestionably a novelty. Then, too, this chorus could and did sing splendidly. The operas were magnificently and beautifully costumed and mounted, and in their entirety scored unqualified successes with our theatregoers. Alice Nielsen may not be the greatest soprano on the stage, but she is unquestionably one of the most fascinating, and she sings like a bird and seemingly with quite as little effort. Then, too, she is such a clever little actress, and ideal in the boy parts she assumes so daintily. Winsome, mischievous, vivacious, Alice Nielsen will long occupy a warm place in the hearts of the public. Eugene Cowles, with that wonderful basso, is the same prime favorite he has been for years, and that splendid voice seems only to mellow with time. And such a trio of comedians as Joseph Cawthorn, John Slavin, and Joseph Herbert are seldom vouchsafed us in one co. Elodie Ling, whose sweet tenor voice it is always a pleasure to hear, is doing effective work and is in excellent voice this season. Viola Gillette did not score quite as heavily as anticipated, but she has a voice of fine timbre and handles it well. There are a number of good voices among the minor principals.

The Denver offered Kelly's Kids to big audiences 11-17.

Robert E. Bell, who is making such a success of Bell's Broadway Dramatic School, offered a novelty to his pupils and their friends upon the afternoon of 15, when James Neill delivered an address to them upon "Stage Life." The lecture was delivered in the auditorium of the Y. M. C. A., and was preceded by a well rendered programme by some of the faculty and pupils of Mr. Bell's school. Mr. Neill talked for an hour most interestingly, and it proved a most enjoyable affair. A very pleasant and gracious feature cup as a slight token of the esteem in which Mr. Neill by Mr. Bell and his pupils of a handsome silver loving cup as a slight token of the esteem in which Mr. Neill is held in this city; and as well his kindness in making such a helpful and instructive address to the students.

There are several rumors in the air anent the Lyceum, the latest being that Manager H. E. Davis, who has been the lessee this season, is going to discontinue vaudeville and place a first class stock co. in the house.

Mrs. John Elitch, Jr., and Manager T. D. Long leave for New York 21 to commence perfecting arrangements for next Summer's season at Elitch's Gardens.

W. O. Jarrett, better known as "Bill," one of the most popular members of the Stage Mechanics' Association in this city, departs 18 with the Neill co. as master carpenter. I. E. CARSTARPHEN.

PITTSBURG.

Comedy of different kinds and quality was the bill at all of Pittsburg's downtown theatres Nov. 19-24.

Williams and Walker in the Sons of Ham were at the Bijou, and the house was well filled all week. There was an abundance of fun, popular music, and clever specialties. Alice Mackey danced gracefully and sang well. The Reese Brothers and Fred Douglas made a hit. The acrobatics of the Freeman Sisters were above the average, and Bert A. Williams and George W. Walker were good enough to get repeated curtain calls. Next week, Eight Bells.

The Grand Opera House Stock co. presented Never Again 19-24, and the audiences in attendance managed to extract considerable merriment from it. Thomas W. Ross, with a ludicrous make-up, did a clever bit of character work in the role of the eccentric and egotistical German recitist. Katzenhammer. Benjamin Johnson was humorous as the sporty old Kibot. Victory Bateman had a congenial role in Octavie, and made much of it. Alice Gale contributed much to the success of the farce by her portrayal of the deaf old Madame Kibot. William Ingersoll as Vignon and Lida McMillan as his wife, were excellent. Miss McMillan looked very well in some stunning gowns. George Soule Spencer, Edward Poland, James Woodburn, Mina Crollus Gleason, Larle Palmer, Willis Martin, and Walter Ware were satisfactory in their respective roles. The play, as usual, was adequately staged. Myles Aroon 26-1.

A Wise Guy was the attraction at the Duquesne Theatre 19-24. The farce has been reconstructed and improved, and is now funnier than it was last year. Edmund Hayes received a curtain call at the end of each act. Dorothy Neville, as Gertie Wanderbilt, handled the part well, but her work was not quite up to the standard of Emily Lytton, her predecessor. The specialties by Reno and Richards, the Doherty Sisters, Moreland, Thompson and Roberts, Ray L. Joyce, Alice Lorraine, and Raymond Findlay were excellent. Next week, the Behman Show.

All On Account of Eliza was the Alvin's offering 19-24. Attendance fair. Next week, Sherlock Holmes.

The Herbert Stock co. played the Corsican Brothers at the Penn Avenue Theatre 19-24. Carl Herbert enacted the dual role of Fabian and Louis Dei Franchi, the brothers, with confidence and ability. In fact, Mr. Herbert does everything well that he undertakes. Jessica Miner, as Emilie De Lespare, made the most of a part that offered little opportunity. Helen Desmonde enacted the role of Madame Dei Franchi with delightful grace and good taste. Herbert Colby played his parts well, as usual. The others in the cast were acceptable. The play was effectively staged. Next week Damon and Pythias will be presented, and on Tuesday evening the 28 Pittsburg lodges of Knights of Pythias will attend in uniform. The week is to be known at the theatre as the Knights of Pythias' week, and they will participate in the box receipts. There has been a large advance sale of seats.

Professor Richard G. Moulton, Shakespearean scholar and writer, has been engaged to deliver a course of six lectures on the tragedies of Shakespeare, at Pittsburg Carnegie Hall. The first lecture of the series, Richard III, a study of Nemesis, was given 12, and the second, Romeo and Juliet, a study of pathos, on the 19. One of the lectures will be delivered on each of the four succeeding Monday evenings. The remaining subjects in the course are King Lear, a study of a moral problem dramatized; Julius Cæsar, a study of character; Othello, a study of plot; and Tragedy, a survey of the subject.

The first concert of the Mozart Club's twenty third season was given at Carnegie Music Hall 20. The club, with the assistance of the Pittsburg Orchestra, performed Gade's "Crusaders," a dramatic cantata of great beauty and interest. The soloists were Mrs. Morris Black, of New York, mezzo soprano; Mortimer Howard, of Pittsburg, tenor; and Louis Williams, of New York, late of the Nordica Concert co., baritone. In addition to this Mendelssohn's "Hear My Prayer," a motet for soprano solo and chorus, was given in which the solo parts were sung by Master Earl Gulick, boy soprano, of New York.

The Kunits' String Quartette began its fifth annual series of concerts at the Schenley Music Hall 27. The personnel of the quartette this season is Luigi von Kunits, Henry Burck, Jean de Backer, and Henri Merck, all of whom are soloists in the Pittsburg Orchestra. The quartette was assisted by Ellie Stewart, soprano, of New York. J. H. Gittings, pianist of Pittsburg, and Paul Bennberg, first flutist of the Pittsburg Orchestra.

Mr. Kunits is delivering a series of Friday afternoon lectures at the Pittsburg Conservatory of Music on the History of Musical Composition.

Henri Merck, violin 'cellist, was the soloist at the concerts given in Carnegie Music Hall 23, 24, by the Pittsburg Symphony Orchestra. Mr. Merck came to Pittsburg this year directly from Brussels, where he has been engaged as solo 'cello player for the Ysaye concerts and the Royal opera.

L. W. MENDENHALL.

MILWAUKEE.

The production of Julius Cæsar by the Thanhouser co. may justly be called the crowning triumph of the co.'s career. A large audience witnessed with unmistakable admiration the opening performance Nov. 19 at the Academy, and within forty-eight hours the entire house was sold out for the week. No praise could be too extravagant for the splendid interpretation of the tragedy by this admirable co. of players, and the gorgeous stage settings designed under the direction of Frederick Faulding, and painted by Thomas Neville, were a revelation to the oldest patron of the Academy. In addition to directing the production, Frederick Faulding gave a scholarly portrayal of Cassius, Eugene Moore offered a masterly and forceful interpretation of Marc Antony, and William Verance gave an intellectual rendition of Brutus. The combined work of these three experienced Shakespearean actors, together with the fine support rendered by the co., can never be forgotten by intelligent students of the immortal bard. Unstinted praise is also due Edgar Baume for his Julius Cæsar, Lee Baker's Octavius, R. C. Chamberlin's Casca, Albert Morrison's Trebonius, Colin Campbell's Titinius, Eva Taylor's Portia, Edith Evelyn's Calphurnia, Kate Woods Fiske's Lucius, and Eugene Hayden's Servius. Smaller roles were creditably taken by Lucas Noble, Walter Goodrich, E. P. Raechel, E. D. Salisbury, and E. O'Connor. Mention should also be made of the valuable services rendered by Assistant Stage Director Colin Campbell. To satisfy the popular demand, Manager Thanhouser has announced that the play will run for two weeks. The Great Ruby 3-9.

A Runaway Girl drew good business at the Davidson 15-17. The performance was satisfactory. Arthur Dunn, John E. Park, Maurice Abbey, Joseph Fay, Spottiswood Aitken, Henri Leoni, Celeste Wynn, Clara Jerome, and Miriam Lawrence scored individual successes. Creston Clarke opened 18 in The Only Way to a light house. The performance was good, and Mr. Clarke was well received. Adelaide Prince won favor, and John Carter scored a well-earned hit as Dr. Manette. The Tyranny of Tears 22-24. Doris Skinner 25-1.

In spite of the wet weather the Alhambra was crowded to the doors 18. A Female Drummer being the attraction. The performance proved to be one of the best of its kind ever seen in this city, and fully up to the standard maintained by the original co. Nellie O'Neil, who is specially featured in a soubrette role, made a tremendous hit. Helen Byron was excellent in the title part, and the audience was aroused to the highest pitch of enthusiasm by the clever work of Willis P. Sweatnam, George Richards, Harry Ladell, Albert Tavernier, and Oscar Figman. Cole and Johnson in A Trip to Coontown 25-1.

Shore Acres was the bill at the Bijou 18, and a full house assembled. The play was beautifully staged, and appealed strongly to the spectators, who applauded the work of the players with genuine warmth. The principal characters were artistically treated by Marion Cullen, James T. Galloway, Atkin Lawrence, Bert Hansbugh, Belle Theodore, and Charles E. Disher. Caleb West 25-1.

At the Pabst Theatre the German Stock co. added another success to the growing list by the excellent performance of Die Gold Grube. Faust will be given 25.

Walker Goodrich, of this city, made his professional debut at the Academy 19 in the part of Pindarus in Julius Cæsar. He made a decidedly good impression, and his work shows great promise.

Jean Hayden scored an immediate success in the leading role of Edith in The Convict's Daughter, which she assumed for the first time 24. She permanently replaces Ada Zell in the role.

Albert J. Morrison will terminate his engagement with the Thanhouser co. 2 and leave at once for New York. Eugenie Hayden closes on the same date, and will immediately depart for the East.

CLAUDE L. N. NOKRIE.

NEW ORLEANS.

Hinds Argyss the Sea held the boards at the Grand Opera House Nov. 18-24, and the Baldwin-Melville Stock co., in presenting it, achieved another distinct success. The production of the play required a quantity of new scenery, and the management as usual met the issue in a successful manner. The cast was up to the standard. Maurice Freeman, John Dudley, and Lavinia Shannon as Lillian Milford were capital. Blanche Seymour, in an ingenue role, was delightful. She is one of the most popular women in the co. J. M. Sainpolis, as Jean De Lussac, gave an able interpretation of the villain. Leighton Leigh was satisfactorily cast as Robert Stillwood. Anna MacGregor, as Madame Valleric, and Guimio Sacoda, as the Count, showed ability. Thomas J. Grady, the comedian, also deserves favorable mention. Others in the cast were L. O. Hart, T. E. Findlay, H. P. Meldon, and Hugh Gibson, and they are always reliable. A Celebrated Case 25-1. Cumberland '61 2-8.

The Christian was the drawing card at the Tulane Theatre 18-24, with Julia Stuart as Glory Quayle and Lionel Adams as Honorable John Storm. Mr. Adams, a New Orleans boy, is entitled to honorable mention for his conscientious work. Louis James and Kathryn Kidder 25-1.

Faust was the attraction at the Crescent Theatre 18-24. George S. Trimble, as Mephisto, was the best member of the co. Frank E. Tanning was cast as Faust and Miss Willa Feour as Marguerite. Murray and Mack 25-1.

There are no grounds for the rumor that C. F. Fourton will lease the French Opera House next season for light opera or any other purpose.

A storm is brewing among the stockholders of the French Opera House Association as to the future destiny of the old Lafitte Temple. An opposition that has arisen against the present management contends that the theatre is not being managed in a business-like way, and as a stock co. has never been known to pay a single dividend, although it has enjoyed numerous successful seasons of opera and derives an annual revenue of $6,000 alone from the Carnival organizations. They propose that the Opera House, aside from its operatic feature, should be devoted to the drama generally, and when not occupied by an opera co., should be leased to a reliable manager, thereby making a pecuniary success out of the venture. The large seating capacity of the theatre and its excellent acoustics make it admirably suited for convention purposes, and yet no convention is ever held there. Mismanagement is charged, and the contention is that if properly managed the theatre can be made a paying undertaking. The present management think otherwise, and state that the traditions of the house are to remain inviolate and no pecuniary consideration can justify the change contemplated. The election of a board of directors takes place the latter part of this month. The opposing boards are H. Larousini, George W. Nott, C. M. Soria, W. A. Vincent, John W. Phillips, Simon Pfeifer, George Denegre, W. E. Irby, Charles E. Farwell, who are the present incumbents, and the opposition is composed of Frank T. Howard, S. V. Fornaris, Frank B. Hayne, E. H. Farrar, Henry Eoer, Paul Gelpi, E. McCloskey, W. E. Irby, and John Phillips. J. MARSHALL GUINTERO.

DETROIT.

Blanche Walsh, in More Than Queen, was seen at the Detroit Opera House Nov. 19-24. The play is the same magnificent spectacle as when seen here before with Julia Arthur in the title role. Miss Walsh, as Josephine, is at her best. She presents with great skill the various moods and captives of the great empress, and makes it a very real character to her audience. Her associates are all that could be desired. In particular must be mentioned the acting of William Humphrey as Napoleon. Others worthy of note are Ogden Stevens, Robert Lowe, Henry L. Hall, Frank Sheridan, Elizabeth Mayhew, Helen Singer, and Bessie Humphrey. The Lostonians 26-1.

The Heart of Maryland is at the Lyceum 18-24 to good houses. It is carefully staged, but the present cast is somewhat inferior to those we have seen in the past. As Maryland Calvert, Mabel Howard plays with sincerity, she is not entirely satisfactory. Herbert Eastwick, as Colonel Thorpe, is perhaps the one to be most commended in the whole cast. E. J. Murphy is good as the veteran General Kendrick. Frank A. Connor, Frederick G. Lewis, Francis Justice, David Christie, Florence Foster, Louise Kenmare and Miss Anna O. Ryan also may be mentioned. A Hole in the Ground 25-1.

At Whitney's opera House the offering is At Piney Ridge. Albert Perry, a former Detroiter, now plays Jack Rose. His performance of Mr. Perry was highly pleasing. J. Francis Kirke, Olive West, E. Brandon Mitchell, Nellie V. Nichols, Francis Campbell, Charles O'Barring, Charles M. Schoeffer, and Kathryn Angus, Evelyn Parsons, and Frances May were all good. Wilbur Opera co. 25-1.

Jessie Bartlett Davis was a guest at the Russell House Sunday of this week. She was on route to visit her son who is a student at Orchard Lake Academy. While there she sang for the cadets much to their delight.

The Empire Theatre is going through a course of house cleaning before opening for the Winter. It is reported that Manager Stair has booked several attractions, mostly lectures and musicales.

FREDERICK KIMBALL.

ST. PAUL.

At the White Horse Tavern at the Metropolitan Opera House Nov. 15-17 had good and pleased audiences. The co. is well balanced and gives an excellent performance. The Royal Box was presented to Monday's business. The production was elaborate and drew Edison and a crowded co. 18-21. The production drew Edison and a crowded house. Mr. Edison was much mounted and handsomely costumed. Mr. was duly applauded at the close of each act. Miss Edison as Jessie Charles, displayed a fine conception of a feeling character and gave a refined and intelligent interpretation of the part of the actor. He reads his lines in delightful spirit, his elocution is particularly good and his characterization noticeable for its strength and force. Mr. Robson responded to seven encores after the third act. Charles Bertram, as the Prince of Wales, gave a finished performance. Richard Lyle was happily cast as Tippo. Rudolph Harron did a bit of good acting as Widgets, as did also Charles Hibbesley as Davis. Lee Stevens as Montmorency, John S. Newman as Winch, Mabel Wright was as charming Celia Pryor, and won instant favor. Mary Gardner as Countess Helen and Florence Evans as Lady Robert Gramby, wore quaint and beautiful gowns and carried their roles with spirit and dignity. John J. Dunn, Samuel Lewis, and balance of the cast do noticeable good work. Clay Clement 22-24. The Tyranny of Tears 25-28. Miss Hobbs 29-1.

McFadden's Row of Flats began a week's engagement at the Grand Opera House 18-24 to S. R. O. The farce is well staged, the scenery and costumes are new, and taking specialties are introduced. John Price is a good Tim McFadden, and is ably assisted in the fun making by Monze Lang, a German comedian. Jennie Lamont is happily cast as Mrs. Murphy. Grace Tyson was a pleasing Mary Ellen. Robby Ralston as Alexander and Jerry Sullivan as George are clever Nellow Kids. Grace Tyson and Arthur J. McWatters contributed some taking specialties. Harry Watson is decidedly good in his specialty, the bicycle tramp. The Frederick Brothers won favor. Frank Cotton and his trained donkeys delighted the audience. The Man from Mexico 25-1.

Katherine Fisk, contralto, and Clarence Eddy, the concert organist, will give a recital at the People's Church 22. GEORGE H. COLGRAVE.

NEWARK.

My Lady Dainty, at the Newark, Nov. 19-24, served principally to show the charming personality of Effie Shannon. Herbert Kelcey and an efficient supporting co. presented the pretty love story pleasingly. Way Down East 26-1.

A combination of mechanical ingenuity and fun galore drew a crowded house to the Empire 19, when Le Voyage en Suisse started on a week's engagement. The performance was a success, pecuniarily and otherwise. Miss 26-1.

The week of 19-24 at the New Century was devoted to a revival of East Lynne. Una Abell Brinker scored her usual success. The other roles were adequately taken. Amy Robsart 26-1.

The War of Wealth was the bill at the Columbia 19-24. The stock co. gave its usual meritorious performance. Manager Jacobs for his Thanksgiving week offering promises a great production of The Prisoner of Zenda.

Edward Strauss and his Vienna Orchestra gave a delightful performance at Krueger Auditorium 20.

Anna Layng has been engaged to play Queen Elizabeth in Amy Robsart at the New Century.

John F. Fields, of this city, has organized a vaudeville co., to be known as Fields' and Hanson's co.

Eugene H. Levy is the new assistant treasurer of the Newark.

Manager Outcaugni has secured a number of local benefits for the Newark.

Last week, 12-17, with The Lost Paradise was the banner week at the New Century for this season.

The Fraternal Order of Eagles had a successful benefit at the New Century 18. A long and pleasing programme was given. Manager William S. Clark, of Waldmann's Opera House, was chairman of the Benefit Committee. Una Abell Brinker, who was to have appeared in a scene from The Lady of Lyons, with Manager O. E. Nen, was unable to do so owing to illness. C. Z. KENT.

LOUISVILLE.

Louis James and Kathryn Kidder presented A Midsummer Night's Dream at Macaulay's Nov. 19-20, and gave a special matinee 20, when a double bill, Pygmalion and Galatea and A Modern St. Anthony were the bill. All of the plays were favorably received, drawing large patronage. Thomas Coffin Cooke, of this city, is the stage-manager of the company, and made a hit as Peter Quince. Modjeska 22-24. Viola Allen 26-28.

Robert B. Mantell drew large audiences to the Avenue Theatre 18-24, appearing in Romeo and Juliet, Hamlet, Othello and A Free Lance. Mr. Mantell was supported by an excellent co., prominent in which is Marie Booth Russell. Ward and Vokes 25-1.

The Meffert Eagle Stock co., at the Temple, had a potent attraction in The Corsican Brothers, 19-24, that afforded all the members of the co. opportunity for first-class work. Robert Wayne, Esther Lyon, Oscar Eagle, Robert McWade, Jr., and Frank Kendrick were especially good. Sue 26-1.

The third concert given by the Louisville Philharmonic Society drew out a large audience at the Auditorium 20. Kilties Band 22.

Pictures of the members of the Meffert Eagle Stock co. are now distributed each week as souvenirs.

The German co., with Marie Von Wegern as prima donna, was seen at Macaulay's 21 in Tante Bemmchen in Amerika.

The Theodore Thomas concerts at the Auditorium will occur Dec. 31-Jan. 1, Feb. 6-7, and March 11-12.

Ellis Lafayette, of the Wilbur-Kirwin Opera co., is visiting his family here. He will rejoin his co. in December.

The Bostonia Sextette appeared at Library Hall 20 as an attraction of the Louisville Lyceum Course. Edith Viola Elsbee, a local soloist, made a favorable impression.

The Louisville lodge of Elks will hold its annual lodge of sorrow at Macaulay's 25.

CHARLES D. CLARKE.

MINNEAPOLIS.

The Princess Chic was given at the Metropolitan Nov. 15-18 to excellent business, and scored an emphatic hit. Margherita Sylva caught the house in the title role. Mathilde Preville, Agnes Paul, J. C. Miron, Walter A. Lawrence, and Thomas C. Leary also contributed pleasing characterizations. Handsome scenery and stage effects. After an absence of several seasons Chas Clement opened a brief engagement in The New Dominion 19 and, as usual, made a very favorable impression. He was obliged to respond to frequent and enthusiastic curtain calls. His support was well balanced. Mrs. Clement made a charming Josephine Dullany. Florence Pemphrey made an admirable Flora May. J. P. Williams won marked favor as Marshall Bonner. Louden McCormack made an excellent Randolph Pete. Charles Canfield was seen to advantage as Charles McVeigh. Jewel Varney made an acceptable Mrs. Randolph, and Lydia Powell made the most of Martha. T. F. O'Malley did an excellent bit of character work as Napoleon Randolph. The Royal Box 22-24. Miss Hobbs 25-28.

A Stranger in a Strange Land opened for a week at the Bijou Opera House 18 to good sized houses. Both play and co. were well received. Miss Norman, Miss De Lano, Miss Wilmot, Mr. Friend, and Mr. Lumm deserve special mention. McFadden's Row of Flats 25-1.

Clarence Eddy, organist, and Katherine Fisk, contralto, gave a joint recital at the Plymouth Church to a good sized audience 19. Mrs. Fisk was in excellent voice, and her several numbers were most favorably received. Mr. Eddy played in his usual masterly manner.

Ernest Seton Thompson delivered his lecture on "The Personality of Some Wild Animals" at the Lyceum Theatre 17 before a large audience of delighted children. In the evening he spoke on "Wild Animals I Have Known." F. C. CAMPBELL.

MONTREAL.

Sporting Life opened at the Academy Nov. 19 to good business. The production is excellently staged, the various scenes being picturesque and appropriate. The co. as a whole is satisfactory. Albert C. Henderson does good work as Andread, the money lender. Henry Barry is amusing as Doxy Holmes, Bert Wallace deserves mention as the trainer, Cavanagh. Catherine Brown makes a sweet Norah, and Ada Blair appears to advantage as the adventuress. Lortimer Johnson as Lord Woodstock lacks naturalness, and the same criticism applies to Herbert Brenon as Philip Theodora 26-1.

A Celebrated Case is the bill presented by the Grosse Stock co. at Her Majesty's 19-24, and a most satisfactory performance is given. Jean Renaud is one of the best things Arthur Elliott has done. Minnie Radcliffe as Madeline in the prologue and Adrienne in the play was, as usual, excellent. Gaston Mervale was seen to advantage as Lacarre, afterward masquerading as the Duke de Mornat. Elsa Wilde deserves much credit for her performance of Valentine. Joseph Totten gave a capital rendering of Denis O'Rourke, and the roles of the Duchess D'Ambrice and the Chamoiselle were well filled by Stella Boniface Wenger and Claire Lindsay, respectively. The audience 19, though small on account of the bad weather, was most enthusiastic. The Galley Slave 26-1.

The Gatekeeper is playing at the Royal to good business 19-24. Special attention has been paid to the scenery and some clever specialties are introduced. The principal members of the cast are Smith O'Brien, Thomas J. Smith, W. H. Greene, and Kitty Coleman. The American Girl 26-1. W. A. TREMAYNE.

JERSEY CITY.

Lyn and Emma Ray in A Hot Old Time drew excellent houses at the Academy of Music Nov. 19-24. Mr. Ray himself is funny, and is ably supported by his wife and such people as Hayes and Healey, J. Bernard Dillon, the De Forrests, Ezra Wasburne, the Sisters Lenn, and the Bright Brothers, who are all clever. Sue 26-1. A New Mock 2-8.

The Great White Diamond was the attraction at the Bijou 19-24 to fine patronage. Manager John W. Holland has put this up in good, wonderful shows, and his efforts in The Great White Diamond is right up to it as a sensational play. There is a strong cast

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personality introduced in this play a nyctalops a person who is blind in the light, but can see in the dark, played by John Martin in a weird manner. Then there is a human bridge and a thrilling railroad scene. The play is handsomely mounted, and the characters are interpreted by a good co. Excellent specialties are given by Harry West, Alice Gilmore, the Martinette Brothers, Florence Huntley, and Edward Brennan. The Game Keeper 26-1. An African King 3-8.

Fred Robinson, of the Bijou Theatre executive staff, is making announcements for Manager Holmes between the acts of The Great White Diamond 19-24.

Edgar Selden, manager of A Hot Old Time, has written a play for May Irwin.

Jersey City Lodge of Elks will hold memorial services 2 in their new building, formerly the Tabernacle. William Broderick will be one of the soloists.

Business 12-17: Academy, good; Bijou, good; Bon Ton, crowded. WALTER C. SMITH.

PROVIDENCE.

The Royal Lilliputians appeared in a novel and unique entertainment at the Empire Nov. 19-24 to very good houses, in the comedy, The Merry Tramps, the lilliputians did most of the work, and Franz Ebert, Louis Merkel, James D. Doyle, Casper West, Will Archie, Major Littlefinger, Jennie Quigley, and Bertha Cantina were very clever. The various scenes and funny incidents evoked hearty applause. An attractive chorus, of which Blanche L. Stella, a resident of this city, was at the head; pretty dances and specialties by Merkel and Algere; James D. Doyle, Blanche Stella, Della Ramsey, Merkel and Abert, Will Archie, and Cantina Sisters, were all excellent. Because She Loved Him So 26-1.

Daniel Sully appeared in The Parish Priest at the Providence Opera House 19-21, and Mrs. Carter in Zaza 22-24. Andrew Mack in The Rebel 26-1.

Providence Lodge, No. 14, B. P. O. Elks, held its annual benefit at the Providence Opera House 18. The house was packed and an excellent programme was given by Reeves' American Band, Opera House Orchestra, Andrew Mack, Daniel Sully, Dan Mason, John D. Griffin, Murray and Lane, Maggie Cline, Corinne, and Bessie Bonehill.

The Arion Club will give Faust at Infantry Hall 27, with Gertrude Miller, Adah Campbell Hussey, Gwillym Miles, Albert Barrow, Theodore Van Yorx, and Joseph Baernstein as soloists. Orpheus will be performed early in the new year, with Clara Butt as the principal soloist. HOWARD C. RIPLEY.

PORTLAND, ORE.

At the Marquam Nov. 16, 17, A Trip to Chinatown drew two good houses. The specialties were an important, entertaining feature of the farce.

A Hot Old Time, with J. W. Jess as Mooney, opened to a full house 11, but only average attendance obtained during the week at Cordray's. This was due to the disappointing get-up of the performance. The New Frawley co. opened for a week 18 in Secret Service to standing room. The co. will certainly have a big money week, if present signs indicate anything, and they surely do.

Ben Hendricks at the Metropolitan, in Ole Olson, Sweded it 11-17 to good business. A Day and a Night opened the week ending 24 on 18 to full house.

The Western Academy of Music opened here 14, under the management of William M. Erasmus. The programme comprised some especially fine numbers, the principal among which were: Piano solo, Nellie Daly; address, "The Higher Arts," C. M. Idleman; contralto solo, Eva West; recitation, Mrs. Dr. E. H. Thornton; mandolin solo, Jennie Rice; soprano solo, Edna Taylor; recitation, Mrs. Maud Pennington; violin solo, Lucile Collette, and the singing of the Academy quartette, consisting of Dr. George Ainslie, C. C. Stanley, J. Adrian Epping, and Herbert Brown. A full hall of music lovers enjoyed the entertainment.

O. J. MITCHELL.

COLUMBUS.

At the Southern the Empire Vaudevillians did a fair business Nov. 15-17. There not being a poor act on the programme, and it would be hard to pick out the headliners. Madlyn Arbuckle made an immense hit in The Sprightly Romance of Marsac 21, 22. The supporting co. was excellent and the scenic environment superb. F. S. Abeles and William J. Ferguson were especially good. Friend Fritz 27, 28. The Heart of Maryland 29. Kellar 30.

At the High Street Mrs. F. O'Shaughnessy did well 15-17. The co. was capable and seemed to please. Faust played to splendid houses 19-21. A Tin Soldier 22-24. On the Suwanee River 26-28. Burke and Close Vaudeville co. 29-1.

At the Grand large houses greeted Rose Stahle and William Bonelli 19-24 in An American Gentleman. The reception accorded them was in the nature of an ovation, their excellent work with local stock co. being remembered. The co. was adequate, and the scenic effects were good. Lost in the Desert 29-1. Devil's Auction 2-5.

Harry Shunk opened with the Empire Vaudevillians 17 and scored a hit. J. E. DAVIE.

OMAHA.

At Boyd's Theatre The Daisy Farm opened a four nights' engagement Nov. 15 to a good house. The play is written on conventional lines, but serves to introduce some quaint characters. The cast is well balanced. Julia Marlowe in Barbara Frietchie 19 to a magnificent audience. The opening act was one of the prettiest and withal the most natural shown on the local stage in years, and the audience was unwilling to allow the curtain to close the scene. Miss Marlowe as Barbara surrounded by marked advantage. Charles Harbury and C. F. Gibney are also worthy of favorable mention. A Wise Woman 20. Primrose and Dockstader's Minstrels 21. Way Down East 23, 24. A Texas Steer 25. The Princess Chic 26-1.

Managers Woodward and Burgess have renewed their lease of the Boyd. JOHN P. RINGWALT.

CLEVELAND.

The attractions at the various theatres week Nov. 26-1 are as follows:

Blanche Walsh in More Than Queen at the Euclid Avenue Opera House.

The Telephone Girl at the Lyceum.

At Pike's Edgar Selden's A Hot Old Time.

Edward Sothern is booked to appear at Grand Opera House 27. WILLIAM CHASTON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM. JEFFERSON THEATRE (R. S. Douglas, manager): James Rand delighted a large audience Nov. 11. Murray and Mack in Shooting the Chutes had a large and pleased house 15. The Rounders 21. Louis James and Kathryn Kidder 22. Ward and Vokes 23. Rupert of Hentzau 24. Brannig Dramatic co. 26-1, except 28, when Town Topics comes. Barbara Prinzette 6. F. H. Sothern 7. A Milk White Flag 10. Stuart Robson 11. Way Down East 12-13. A Black Sheep 14. ——AUDITORIUM (Ben S. Theiss, manager): Rose's Comedy co. had good audiences 12-17. Repertoire: A Man of the People, A Kentucky Colonel, Bound to Win, The Two Orphans, Dangers of a Great City, A Great Wrong Righted, East Lynne, and A Shadowed Life. Quo Vadis 23-24. Anna Eva Fay Dec. 3-5. Night Owls 21-24. ——LYCEUM (H. K. White, manager): Luther Manship 21. S. M. Spedon co., 24.

MOBILE. THEATRE (J. Tannehaum, manager): Aubrey Dramatic co. Nov. 12 in We Uns of Tennessee, fair business; performance satisfactory. The Prisoner of Zenda pleased a large audience 13; Vaughan Glaser and Helen Strickland deserve special mention. Aubrey Dramatic co. 14-17; good business. Plays presented: For the Love of a Woman, The Prince of Russia, The Land of the Living, Sapho, The Red, White and Blue, and We Uns of Tennessee. Ward and Vokes 19. The Rounders 20. Rupert of Hentzau 21. Louis James and Kathryn Kidder 24. Aubrey Dramatic co. 27-31.——ITEMS: The organizing of a choral society here was a great success. The society will give a series of concerts during the season. Hugo Brown is president and W. C. Chase musical director.

MONTGOMERY. McDONALD'S THEATRE (C. F. McDonald, manager): Perschl-Beldini co. (return) presented The Old Judge and Sapho to large audiences Nov. 14. The Olympia Opera co. (return) presented La Mascotte and Fra Diavolo to large audiences 17. The Belle of Manila 21.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Conterno's The Battles of Our Nation to good business 12-14. Ward and Vokes 20. Rupert of Hentzau 21. Louis James and Kathryn Kidder 23.——ITEM: Many members of the profession are passing through to Florida for the Winter. Business generally is good.

UNION SPRINGS. — ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Perschl-Beldini co. pleased full houses Nov. 12-13, presenting A Woman's Love, Georgia Cracker, and The Old Judge. Benedict's Quo Vadis 28.

SELMA. — ACADEMY OF MUSIC (Rees and Long, managers): Perschl-Beldini co. closed a three days' engagement Nov. 17, to good business. Repertoire: A Woman's Love, Sapho, An Honest Man.

DOTHAN. — BOBO'S OPERA HOUSE (T. P. Littlejohn, manager): A Pair of Tramps Nov. 22. The Belle of Manila canceled 17.

SHEFFIELD. — OPERA HOUSE (Elmore and McMillen, managers): A Trip to Tramptown to good business Nov. 13; good performance.

ARIZONA.

TUCSON. OPERA HOUSE (A. V. Grossetta, manager): Harry Corson Clarke in What Did Tomkins Do Nov. 12; business light; performance not satisfactory. Richards and Pringle's Minstrels 14; good business; audience pleased. Stuart Robson 20. The Stowaway 28.

PHOENIX. DORRIS THEATRE (Nick Wagner, manager): Harry Corson Clarke in What Did Tomkins Do Nov. 10. Mr. Clarke was sick and did not appear; business good; co. not satisfactory. Richards and Pringle's Minstrels 16, 17; good business; audiences pleased. Stuart Robson 19. The Stowaway 21, 22.

PRESCOTT. PAFE'S OPERA HOUSE (Nick Wagner, manager): Harry Corson Clarke Nov. 15 to fair business in What Did Tomkins Do. Richards and Pringle's Minstrels 18, 19. The Stowaway 27.

ARKANSAS.

FORT SMITH. — TILLES' THEATRE (George Tilles, manager): Zaza Nov. 12; fair business. A Black Sheep 15; fair performance; good house. Field's Minstrels 16, 8. E. O. A Midnight Bell 17; poor performance; light business. Innes' Band 19. The Belle of Manila 1. Way Down East 5.

HORRILTON. OPERA HOUSE (N. T. Hawkins, manager): Luther Manship Nov. 12; large and appreciative audience. Barlow Brothers' Minstrels 14; large house; performance good. John Thompson 23, 24. Ex-Governor Taylor 7.

HELENA. GRAND OPERA HOUSE (Newman and Ehrman, managers): Field's Minstrels Nov. 10; poor performance; large audience. Barlow Bros. Minstrels 16, 17; performance pleasing; good houses. Side Tracked 5.

HOT SPRINGS. OPERA HOUSE (Brigham and Read, managers): Field's Minstrels Nov. 14; S. R. O.; pleased audience. A Black Sheep 17; good house and co. West's Minstrels 19; big house; performance good. A Midnight Bell 20. A Runaway Girl 1.

CALIFORNIA.

LOS ANGELES. — THEATRE (H. C. Wyatt and Co., managers): Leon Herrmann Nov. 12, 13; excellent business; he proved a worthy successor to his illustrious uncle. Stuart Robson in Oliver Goldsmith and She Stoops to Conquer pleased good houses 15-17. A Young Wife 19-21. Whose Baby Are You 22-24.——MORTON'S BURBANK THEATRE (Oliver Morosco, manager): Annie Sutherland and the Oliver-Leslie co. in Catherine pleased 11-17; Miss Sutherland's initial appearance being most flattering. Man's Enemy 18. Harry Corson Clarke 25.——ITEMS: That theatrical Methuselah T. T. C. drew well at Hazard's Pavilion 12, 13. Ed F. Davis was to blame.

FRESNO. BARTON OPERA HOUSE (R. G. Barton, manager): Lee, hypnotist, Nov. 7-12; large business. Whose Baby Are You 13; satisfactory business. Stuart Robson, with supporting strong co., in Oliver Goldsmith 14; good audience; excellent performance. E. L. Davis's U. T. C. 17. Beach and Bowers' Minstrels 19. Leon Herrmann 22. Royal Marine Band 24. Boston Lyric Opera co. 26. Richards and Pringle's Minstrels 29.

OAKLAND. — MACDONOUGH THEATRE (Gottlob Marx and Co., managers): Stuart Robson in Oliver Goldsmith Nov. 12, pleased full house. Dailey 14-24.——DEWEY THEATRE (Landers Stevens, manager): Stevens' Stock co. in Hamlet 11-17; fine production; large business; Landers Stevens in the title-role was excellent and received good support. The Electrician 18-24.

SAN JOSE. — AUDITORIUM THEATRE (Charles P. Hall, manager): Beach and Bowers' Minstrels Nov. 10; good house and co. Whose Baby Are You 11, 12; pleasing performances; fair houses. Stuart Robson in Oliver Goldsmith 13 delighted a good audience. Boston Lyric Opera co. 19-24.

SACRAMENTO. CLUNIE OPERA HOUSE (George W. Ficks, manager): That Man Nov. 12, 13; fair business. Pupils of Mrs. L. E. Nichols' School of Dramatic Art 14. Beach and Bowers' Minstrels 15, 16; good business; performance satisfactory.

SAN DIEGO. FISHER OPERA HOUSE (John C. Fisher, manager): Brown's in Town Nov. 10; fair house; performance first-class.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (S. N. Nye, manager): A Bell Boy Nov. 12, small business; co. below standard. Frederick Warde 14, 15, presented The Duke's Jester and Hamlet to big business; Mr. Warde was better received than on any of his previous engagements; Mr. and Mrs. E. R. Spencer gave excellent support. King of the Opium Ring 17; small business. Fred Douglass, Barbara Douglass and Laurette Cooney were the best. Alice Nielsen 20. Quo Vadis 22. Primrose and Dockstader's Minstrels 24.——ITEM: Maude Courtney sang for charity 16 under the direction of the Elks, and was most heartily received. During her stay in this city Miss Courtney has made many friends. The Elks presented her with a silver loving cup. She will leave for New York 25 to open at Koster and Bial's.

GRAND JUNCTION. PARK OPERA HOUSE (Edward Haskell, manager): A Day and a Night Nov. 9; good business, performance good. Where is Cobb? 10; good business, good performance. King of the Opium Ring 15; big business 20; performance excellent. A Hindoo Hoodoo 22.

LEADVILLE. WESTON OPERA HOUSE (W. S. Tobey, manager): A Day and a Night Nov. 8; good house and performance. Kelly's Kids 10; fair house. The Bell Boy 13; fair house. King of the Opium Ring 15. S. R. O. Quo Vadis 19.

PUEBLO. GRAND OPERA HOUSE (H. J. Sharpless, manager): Frederick Warde Nov. 12, 13, in The Duke's Jester and Hamlet to large and pleased audiences. King of the Opium Ring 16. S. R. O.; poor entertainment. The Bell Boy 17; good business.

GUNNISON. OPERA HOUSE (W. S. Hanton, manager): Charles P. Walker opened Nov. 15 for ten nights. Business excellent.

OURAY. WRIGHT'S OPERA HOUSE (Jesse Wright, manager): The Merry Tramps Nov. 24. The Stowaway 30. Kelly's Kids 1.

CONNECTICUT.

HARTFORD. PARSONS THEATRE (H. C. Parsons, manager): The Auditorium opened a good and

ence Nov. 29 in The Doctor's Warm Reception. An appreciative audience witnessed Theodora 21. The principal roles were dramatically enacted by Minnie Tittel Brune, Melbourne MacDowell and Clarence M. Brune. The Cadet Girl 22. Lulu Glaser 23, 24. Hi Henry's Minstrels 27. The Girl from Maxim's 28. Arizona 29.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Hennessy Le Royle in Other People's Money pleased good audiences 15-16. The Heart of Chicago 17; large audiences pleased. A competent co. presented the comedy A Young Wife 19-21; good houses. Parisian Widows 22-24. Side Tracked 26. The Village Postmaster 27, 28. The Lilliputians 29-1.——FOOT GUARDS' HALL: Eduard Strauss and his very capable orchestra rendered a delightful concert Nov. 20; large audience.——ITEM: On receipt of the news of the death of Charles H. Hoyt, Dr. Harry McManus, of this city, left at once for Charleston, N. H., to attend the funeral. Dr. McManus was a personal friend of Mr. Hoyt and was prominent among those who secured his release from an asylum here. A. DUMONT.

NORWICH. BROADWAY THEATRE (Ira W. Jackson, manager): Sarah Cowell Le Moyne crowded the house Nov. 14 with a critical and distinguished audience. Mrs. Le Moyne's superb art is not seen to particular advantage in The Greatest Thing in the World, but it has some effective scenes and situations, and anything that this splendid actress does is well worth seeing; the co. is a good one, including Harold Russell, John Glendinning, Walter Thomas, Fanchon Campbell, and Adelaide Thurston. Aunt Hannah delighted a large house 15; the farce is full of bright specialties and pretty music, and the co. is an admirable one for the style of work; mounting and costuming excellent. Elroy Stock co. opened for a week 19 to a packed house in The Ups and Downs of Life; co. fair; good specialties. When We Were Twenty-one (return) 26. The Brownies (local) 28-30.

WATERBURY. — POLI'S THEATRE (Jean Jacques, manager): Neil Burgess in The County Fair pleased a large audience Nov. 16. International Grand Operatic co. to fair audience 19. The Cadet Girl filled the house with a pleased audience 21. Dan Daly was not in the cast, his place being well filled by Charles Dox. Lulu Glaser 22. Cracker Jacks 23, 24. Hi Henry's Minstrels 26.——JACQUES OPERA HOUSE (Jean Jacques, manager): Sawtelle Dramatic co. closed a successful week 17. A good co. appeared in Through the Breakers 19-21 to big business. The Bowery After Dark 22-24. The Heart of Chicago 26-28.

MIDDLETOWN. THE MIDDLESEX (Henry Engel, manager): Hennessey Leroyle pleased a good sized audience Nov. 17 with Other People's Money. Katherine Zeiher with an excellent co., including Louis Leon Hall, George H. Whitman, Helen Dodge, and Edith Ives, 19-24. When We Were Twenty-one 27. The Last First 29. Hi Henry's Minstrels 4.——ITEM: Harry Bewley, Mame Barney, and W. G. Smith will join the Reber co. 21.

NEW BRITAIN. ERSKWIN LYCEUM (Gilbert and Lynch, managers): The Heart of Chicago Nov. 16 failed to please poor business. The Bowery After Dark 17 made a poor impression on a small audience. Sawtelle Dramatic co. opened for a week 19 in The Victorian Cross, followed by A Grip of Steel, A Country Courtship, The New South, Chattanooga '61, and The Devil's Mine; business light. A Hot Old Time 27. Arizona 28. Hi Henry's Minstrels 29.

WILLIMANTIC. LOOMER OPERA HOUSE (John H. Gray, manager): A Hot Old Time Nov. 20 pleased a fair sized audience. Sam T. Jack's co. 22; good house; performance satisfactory. Because She Loved Him So 24. The Doctor's Warm Reception 26. Remember the Maine 29. Hi Henry's Minstrels 1.

BRISTOL. OPERA HOUSE (W. B. Michael, manager): The Doctor's Warm Reception Nov. 16; good business; audience pleased. The Heart of Chicago 19; packed house; satisfactory performance. Remember the Maine 28. Stetson's U. T. C. 28.

TORRINGTON. UNION THEATRE (Volkman Brothers, managers): The Hearts of Chicago Nov. 15; fair house and co. Other People's Money 20 pleased a fair house. International Operatic co. 22. Sam T. Jack's co. 29. Through the Breakers 26.

STAMFORD. GRAND OPERA HOUSE (J. M. Hoyt and Son, managers): Daniel Sully in The Parish Priest Nov. 15; large and pleased audience. Other People's Money 21. Hi Henry's Minstrels 24. Katherine Rober co. 28.

DERBY. OPERA HOUSE (A. Bohvan, manager): Miss New York, Jr., Nov. 17; large and pleased audiences. When We Were Twenty-one 23. Stetson's U. T. C. 24. The Sorrows of Satan 28. Parisian Widows 27.

NEW LONDON. LYCEUM THEATRE (Ira W. Jackson, manager): Aunt Hannah be a very clever co. to good business Nov. 16. International Operatic co. 20; light business; fair performance. Elroy Stock co. 26-1.

SOUTH NORWALK. BOAT'S THEATRE (J. M. Hoyt, manager): Hi Henry's Minstrels Nov. 23. Other People's Money 24. Jack and the Beanstalk 27.

WINSTED. OPERA HOUSE (J. E. Spaulding, manager): International Operatic co. Nov. 21; large house; performance fair. Black Diamond co. 22. Uncle Josh Sprucoby 18.

DELAWARE.

MILFORD. — ARMORY HALL (W. E. Lank, manager): Sun's Minstrels Nov. 20; large and pleased audience. Forepaugh and Hubin's U. T. C. 26.

FLORIDA.

KEY WEST. SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Will open soon, as improvements are nearly completed. Manager Ball has just returned from New York, where he has been spending his honeymoon.——ODD FELLOWS' THEATRE (A. Brost, manager): D'Ormond-Fuller Stock co. continues to good business. Grace Leonard has joined co.——ITEM: The Elks will hold an entertainment 22.

PENSACOLA. OPERA HOUSE (J. M. Coe, manager): The Prisoner of Zenda Nov. 12; large and appreciative audience. Too Rich to Marry 15; smash house. The Rounders 19. Aubrey Dramatic co. 20-24.

ST. AUGUSTINE. GENORAR'S OPERA HOUSE (R. Genorar, manager): Too Rich to Marry canceled Nov. 20.

GEORGIA.

ATLANTA. GRAND (Henry and Julius De Give, managers): Louis James and Kathryn Kidder presented A Midsummer Night's Dream Nov. 14; large and pleased audiences. Faust 15; good houses; co. good. Murray and Mack in Shooting the Chutes 16, 17 kept the large attendance laughing. Atlanta Lecture Association 19, 20. Ward and Vokes 21, 22. The Rounders 23, 24. Rupert of Hentzau 28, 29. A Milk White Flag 1.——COLUMBIA (Henry and Julius De Give, managers): Klimt-Hearn co. closed a big week's business 17. Myrkle and Harder co. opened to large house 19 for two weeks. Repertoire: A Princess of Patches, Knobs o' Tennessee, For His Sister's Sake, Dangers of a Great City, Lord and Lady Kurston, A Game of Hearts, The Heiress of Arleigh, and Looking for Trouble.——LYCEUM THEATRE (R. Coley Anderson, manager): After being dark for over a year this pretty playhouse opened 19 with the Lyceum Stock Opera co. to S. R. O. in Fra Diavolo; performance excellent. Carlotta Gilman, prima donna; Franklin Cox, Hazel Davenport, Claude Amsden, Jno. A. Dewey, Charles Holmes, and Jack Leslie assumed the leading parts and were well received. Co. will continue indefinitely.

SAVANNAH. — THEATRE (Fred G. Weis, manager): Rusco and Holland's Minstrels to top-heavy house Nov. 16; poor performance. Howard Gould in Rupert of Hentzau 17; full house; performance not up to expectation. Mr. Gould played Rudolph in an admirable manner, but the rest of the cast was weak. Murray and Mack in Shooting the Chutes 21. A Milk White Flag 22. Too Rich to Marry 23, 24. Town Topics 26. The Rounders 28. The Spider and the Fly 30-1. Klimt-Hearn co. 3-8.

BRUNSWICK. GRAND OPERA HOUSE (E. D. Wolfe, manager): Myrkle and Harder co. Nov. 12-17 in The Princess of Patches, For His Sister's Sake, Knobs o' Tennessee, Dangers of a Great City, The Heiress of Arleigh, An Indiana Romance, The Defaulter, A Game of Hearts, and Looking for Trouble; good performances; poor business.

MACON. ACADEMY OF MUSIC (Henry Horne, manager): Morrison's Faust Nov. 14 pleased a fair house. Conterno's Battles of Our Nation 19 opened for three nights to small business. Rupert of Hentzau and Conterno's Band 20. Murray and Mack 22. Town Topics 27. The Rounders 28. A Milk White Flag 29.

COLUMBUS. SPRINGER'S OPERA HOUSE (Springer Brothers, managers): Olympia Opera co. Nov. 12-14 presenting The Mascotte, Fra Diavolo, and The Chimes of Normandy; good performances; business fair. Conterno's Band in Battles of our Nation 15-17; good performances; light business. Perschl-Beldini co. 19-24.

AUGUSTA. GRAND OPERA HOUSE (W. L. Rogers, manager): Murray and Mack in Shooting the Chutes Nov. 16; fair business; performance good. Conterno's Band and Battles of our Nation 22-24. Town Topics 27. The Spider and the Fly 29. The Rounders 30. Wood's Minstrels 3.

ATHENS. NEW OPERA HOUSE (H. J. Rowe, manager): Wood's Minstrels Nov. 16; small house; performance good. Ten Nights in a Bar Room 21. Palmer's Stock co. 22-24. Rupert of Hentzau 27. A Milk White Flag 3. Cross Roads 5. The Spider and the Fly 8.

ROME. — MANN'S OPERA HOUSE (James B. Mann, manager): Murray and Mack in Shooting the Chutes Nov. 14; good house and performance. Musical Recital by E. G. Warner and J. Lewis Browne 20. Town Topics 21.

WATERBORO. — JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Too Rich to Marry Nov. 19; performance excellent; fair house. Lecture by Luther Manship 20; good house. A Milk White Flag 24.

AUBURN. — REESE OPERA HOUSE (Bowman and Glover, managers): Palmer's Ten Nights in a Barroom to good business Nov. 19; performance excellent. Quo Vadis 13.

BATHBRIDGE. OPERA HOUSE (J. O. Subera, manager): Schuman Concert co. Nov. 26. Quo Vadis 30.

GREENE. OLYMPIC THEATRE (J. W. Gresham, manager): Palmer's Ten Nights in a Bar Room Nov. 17, good audience. Town Topics 22.

IDAHO.

BOISE CITY. COLUMBIA THEATRE (James A. Pinney, manager): A Hindoo Hoodoo Nov. 15; well filled house; good performance. A Day and a Night 16 was well patronized and appreciated. A Trip to Chinatown 19. A Breezy Time 21. The Fast Mail 24.

WALLACE. — MASONIC TEMPLE (M. J. Fehr, resident manager): The Man from Mexico Nov. 15; fair house; audience pleased. Under Sealed Orders 20.

POCATELLO. PAVILION (H. R. Kinport, manager): The Hottest Coon in Dixie Nov. 16; S. R. O.; fair co.

ILLINOIS.

PEORIA. GRAND OPERA HOUSE (Chamberlin, Harrington and Co. managers): Clay Clement in The New Dominion delighted a big house Nov. 14. A Wise Guy had good business 17 and pleased. The Cowlet's Daughter to full house 18; performance good.——AUDITORIUM THEATRE (W. E. Munger, manager): What Happened to Smith filled the house more than comfortably and pleased 18. Lyceum Comedy co. was booked for 19-21, but their first performance of A Wicked Woman was so bad that Manager Munger canceled other nights.

QUINCY. — MILNE'S OPERA HOUSE (C. Milne, manager): Frederick Truman Nov. 14 in Oliver Twist; good house; excellent performance. Flora De Voss co. 17-21; fair houses; good performances of A Fatal Mistake, Caprice, La Mascotte, and A Wife's Honor; good specialties by Ruby Ratmour, Mary Coolidge, and Charles Carter.——AUDITORIUM (Shelly and Reed, managers): Will open 24 with The Man from Mexico.

SPRINGFIELD. McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Hogan's Alley Nov. 12; small business; poor co. A Modern Woodman 14 by Charles Ellis, assisted by local talent; big business. Two Married Women 15; good house; first-class performance. The Cowlet's Daughter 19. A Brass Monkey 21. The Dairy Farm 27. Nashville Students 1. For Her Sake 5.

BENTON. POWERS' GRAND OPERA HOUSE (J. F. Green, manager): Holden Comedy co. Nov. 12-14; good houses; co. excellent. Blue Jeans 15; small house; co. fair. The Watch on the Rhine 16; small house; audience pleased. Holden co. (return) 17. In The Crucifix; good house. A Hole in the Ground 19 pleased a good house. The Belle of New York 20. The Burgomaster 21. Holden Comedy co. No. 1 22-24.

PERU. — OPERA HOUSE (F. L. Dauber, manager): At Piney Ridge Oct. 28; good performance; fair house. Hogan's Alley canceled Nov. 11. Two Married Women 12. Slayton Stock co. 14 in Cyrano de Bergerac; big house; good performance; same co. 18 in The Merchant of Venice; good performance; fair house. A Jolly Affair 25. Knobs o' Tennessee 26. For Her Sake 6. Alvin Joslin 9.

PARIS. SHOAFF'S OPERA HOUSE (L. A. C. Shoaff, manager): Holden Comedy co. Nov. 15-17, pleased large business. Plays: Nobody's Claim, The Village Fool, and A Barrel of Money. A Lion's Heart 22. La Pearl's Comb. 24. For Her Sake 30. Chattanooga 27 canceled. The Eleventh Hour 6.——ITEM: Jerry Herzell and Louise Carter joined the Holden co. here.

FREEPORT. GRAND OPERA HOUSE (A. C. Knorr, manager): The Royal Box pleased a large audience Nov. 13. A fair audience saw A Brass Monkey 14; satisfactory performance. Despite storm a fair audience greeted Clay Clement in The New Dominion 16; fine performance. Walker Whiteside, assisted by Lerlia Wolstan and a capable co., presented Heart and Sword to a fair audience 19.

BLOOMINGTON. GRAND OPERA HOUSE (J. F. Henderson, manager): Blue Jeans Nov. 17; big audience pleased. Holden Comedy Co. opened to S. R. O. 19 for four nights. Plays presented: The Crucifix, Sapho, Wicked London, and Across the Sea. The Burgomaster 23. Modjeska 29.——COLISEUM (L. J. Seybold, manager): John R. De Motte 19 to packed house. Virginia Minstrels 22.

SOUTH BEND. HARPER'S THEATRE (Steve F. Miller, manager): Kilfoil Stock co. Nov. 11-17 presented In Old Virginia, Michael Strogoff, Our Step Husband, The Mortgaged Slave, Prisoner 36, and Life in Greater New York; fair business. Katie Emmet in The Waifs of New York 20; large and pleased audience. A Brass Monkey 25.

DEKALB. — WAGNER OPERA HOUSE (R. H. Taylor, manager): A Brass Monkey Nov. 17; big business; audience pleased. The Vagabonds 22. Sis Hopkins 24. Horner Stock co. 26-1. The Waifs of New York 17. Scott's Minstrels 4. A Texas Steer 8. Alvin Joslin 11.——ITEM: A new curtain, from the Lee Lash studio, adds much to the appearance of the theatre.

SPRING VALLEY. REINKE OPERA HOUSE (J. J. Kelly, manager): The Eleventh Hour (return) Nov. 8; fair business; performance good. Two Married Women 11; business and performance good. A Merry Chase 18 to capacity; excellent performance. Knobs o' Tennessee 25. Dr. Jekyll and Mr. Hyde 26. A Bachelor's Divorce 29.

GALESBURG. AUDITORIUM (Punch Robertson, manager): A Wise Guy Nov. 16; small house; fine performance. Way Down East 17; S. R. O.; every one delighted. The Burgomaster 20; S. R. O.; excellent performance. Sherlock Holmes 21. The Dairy Farm 27. Sis Hopkins 28. The Watch on the Rhine 28. Nashville Students 30.

BELLEVILLE. ANHEUSER BUSCH OPERA HOUSE (C. J. Strauss, manager): German Stock co. Nov. 14 pleased a good house. Kellar 18; pleased S. R. O. Passion Play Pictures 19, 20; fair houses. German Stock co. 21. Over the Fence 25. Knobs o' Tennessee 25.

PITTSBURG. OPERA HOUSE (J. J. Friedman, manager): Van Dyke and Eaton co. Nov. 12-18 in A Parisian Princess, Across the Trail, Friends, Law of the Land, France in 1778, and The Fatal Scar; excellent business; performances satisfactory. The Real Widow Brown 26. Chase-Lister co. 3-8.

QUINCY. EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Way Down East Nov. 14, pleased large houses. The Murray Comedy co. in The Bachelor's Ward and Because 16 and 17; good audiences. Field's Minstrels 20. Sherlock Holmes 22. The Belle of New York 24.

ROCKFORD. OPERA HOUSE (T. J. Hawks, manager): A Brass Monkey Nov. 13; fair house; well received. Swain's Nashville Students 17; initial performance; pleased a good house. A Runaway Girl was well received by good house 19. Vanity Fair 28. Courting at Green's 29.

JACKSONVILLE. GRAND OPERA HOUSE (C. M. Luttrell, manager): La Pearl's Combination Nov. 15; poor performance; business fair. S. W. Nichols' lecture 21 pleased good house. Flanigan's 4ao 3.——ITEM: Mallory Brothers and Brooks left for California 15.

CANTON. NEW OPERA HOUSE (A. E. Waterman, manager): Blue Jeans Nov. 13; poor business and performance. Two Married Women 14; poor business. A Brass Monkey to S. R. O. 19. Knobs o' Tennessee 21. A Bachelor's Divorce 27.

CHAMPAIGN. WALKER OPERA HOUSE (C. F. Hamilton, manager): Murray Comedy co. presented A Bachelor's Ward, The Fatal Card, and Just Before Dawn to fair houses Nov. 12-14. The Sorrows of Satan to small audience; co. exceptionally good.

CLINTON. RENNICK OPERA HOUSE (J. R. Arthurs, manager): General John B. Gordon Nov. 9 lectured to full house. Busby Brothers' Ten Nights in a Bar Room 12; good house and co. Blue Jeans 16; pleased good house.

ALTON. TEMPLE THEATRE (W. M. Sauvage, manager): Field's Minstrels Nov. 18 satisfied S. R. O. Over the Fence 21. A Lion's Heart 24. The Watch on the Rhine 25. A Run on the Bank 29. Sis Hopkins 30.

STERLING. PLUMB OPERA HOUSE (J. E. Williams, manager): Shore Acres Nov. 13 to capacity; pleased audience. Knobs o' Tennessee 15; fair business. A Lady of Quality 28. The Sorrows of Satan 30.

SOUTH CHICAGO. NEW CALUMET THEATRE (John Connors, manager): Blue Jeans pleased a crowded house Nov. 18. The King of the Cattle Ring was enthusiastically received; 20; good business. Lost in the Desert 25. Alvin Joslin 29.

EAST ST. LOUIS. McCASLAND'S OPERA HOUSE (A. P. Spink Jr., manager): Chase-Lister Theatre co. in Mystic Mountain drew well and pleased Nov. 18. The Gay Masqueraders 24, 25. The Real Widow Brown 29.

CAIRO. OPERA HOUSE (Bennett and Williamson managers): In old Kentucky Nov. 15; large and pleased audience. Self and Lady 17. The Belle of New York 19 to over $700 house. Rose Melville 1. Humpty Dumpty 3.

DIXON. OPERA HOUSE (F. A. Truman, manager): Knobs o' Tennessee Nov. 17; creditable performance; good house. Nashville Students 22. Slayton Stock co. 23. A Jolly Affair 24. Flora De Voss co. 29.

DANVILLE. GRAND OPERA HOUSE (A. W. Heinley, manager): Cherry Sisters Nov. 19 packed house; entertainment poor. Hole in the Ground 21; fair business.

LINCOLN. BROADWAY THEATRE (Cissell and Foley, managers): The Belle of New York Nov. 21; S. E. O.; fine performance. A Run on the Bank 27. The Sorrows of Satan 28.

OTTAWA. SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Cowlet's Daughter Nov. 20; medium business. Knobs o' Tennessee 24. The Dairy Farm 25. A Lady of Quality 30.

BOURBONNAIS. PATTIE OPERA HOUSE (Webster and Perley, managers): A Merry Chase Nov. 19; good performance; large house. Knobs o' Tennessee 27. A Jolly Affair 29.

AURORA. OPERA HOUSE (J. H. Plain, manager): Knobs o' Tennessee Nov. 15; good performance; light house. The Little Minister 20. Courting at Green's 26. Alvin Joslin 30.

JOLIET. THEATRE (William H. Hubbitzer, manager): Shore Acres Nov. 14 to capacity; performance good. The Little Minister 19. Courting at Green's 21.

SYCAMORE. AUSTIN OPERA HOUSE (Edward Austin, manager): Alden Rose in A Poor Relation pleased a fair house Nov. 16. Blind Boone 21. Gilhooley's Reception 24. The Real Widow Brown 4.

WARSAW. OPERA HOUSE (E. D. Patrick, manager): Knobs o' Tennessee Nov. 14; fair house; strong co. A Jolly Affair 22. Kidnapped in New York 3.

PETERSBURG. HARRIS OPERA HOUSE (J. C. Bishop, manager): La Pearl's Comb. Nov. 17; good business; performance satisfactory. A Broken Heart 20.

PANA. — NEW GRAND (J. Will Smith, manager): Ten Nights in a Bar Room Nov. 10; large audience; co. poor. A Broken Heart 15; fair house; co. poor. Kellar 20.

LA SALLE. ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Knobs o' Tennessee Nov. 18; pleased big business. Katie Emmett in The Waifs of New York did well 19. The Dairy Farm 25.

ELGIN. OPERA HOUSE (Fred W. Jencks, manager): Shore Acres Nov. 15; large audience; performance good. Under the Dome 17; light business; performance poor.

SYCAMORE. WARD'S OPERA HOUSE (Cliff and Singer, managers): John Arthur in The Merchant of Venice Nov. 21 pleased fair house. Effie Bent deserves special mention. Dixie closed 4.

BLOOMINGTON. BERTHICK'S OPERA HOUSE (W. H. Berthick, manager): Blue Jeans Nov. 22. Ben Ton Stock co. 26-1. Shore Acres 3. The Bells 10.

WILLIAMSFIELD. GRAND OPERA HOUSE (R. B. Stelle, manager): Old Arkansaw Nov. 21. La Bodie's Faust 3. A Breezy Time 19.

BELVIDERE. — OPERA HOUSE (William Deppy, manager): Blue Jeans Nov. 15; fair house; poor performance.

STERLING. ACADEMY OF MUSIC (M. C. Ward, manager): A Brass Monkey Nov. 16; good business.

INDIANA.

SOUTH BEND. OLIVER OPERA HOUSE (Harry C. Sommers, manager): The Little Minister Nov. 17. The Tyranny of Tears 21. The Night Before Christmas 24.——AUDITORIUM (Harry C. Sommers, manager): Humpty Dumpty 13; excellent performance; large house. George H. Adams in title-role did a clever act on stilts. W. H. Bartholomew and Joseph C. Smith were good. Among the splendid specialties were those of George H. Fielding, John Mac Donald, William Fabler, W. T. Bevan, and Harry Zeda. The Eleventh Hour, a poor melodrama, 15, to small business. In Old Kentucky 22. Viola Allen 1.——ITEMS: The Y. M. C. A. lecture course opens 20 with the Chicago Symphony Orchestra at the Auditorium. The other numbers of the course are Zeland T. Powers 3, Eugene C. Foster 14, William H. Sherwood Jan. 4, Royal Tyrolean Concert Troupe 28, Bishop Charles H. Fowler Feb. 12, Whitney Mockridge Concert co. 27, Russell H. Conwell March 11, Katherine Ridgeway Concert co. 21. The women doctors of Epworth Hospital are preparing to give a vaudeville performance at the Auditorium in January.

GOSHEN. THE GRAND (C. L. Kinnaman, manager): John R. De Motte lectured to a large and appreciative audience Nov. 15. Courting at Green's to large patronage 17. As Darius Green David Higgins was an immediate favorite, and he was ably supported by Georgia Waldron, John German, Walter Horton, Miss McKean, and Lydia Knott. In Old Kentucky 21. The Eleventh Hour 22. The Man from Mexico 24. A Tin Soldier 26. A Guilty Mother 27. Midnight in Chinatown 29-1.——ITEMS: The Anderson Elks are making preparations for the opening of their new home Dec. 6. Bertha Hatfield, who is studying at the Chicago Dramatic School, has been engaged by Julia Marlowe. The local lodge of Elks will hold Lodge of Sorrow Dec. 6. Hon. Warren G. Sayre, of Wabash, will deliver the address. The other will be delivered by Hon. Will Trask. De W. R. Frances will deliver the address before the Wabash Lodge at their Lodge of Sorrow.

EVANSVILLE. GRAND (T. J. Graves, manager): In Old Kentucky Nov. 16; good house; performance acceptable. The Belle of New York 17; best Saturday night house in history of Grand; audience pleased. West's Minstrels 23. Humpty Dumpty 24. Modjeska 28.——PEOPLE'S (T. J. Graves, manager): Anna Eva Fay canceled on the Suwanee River 18; fair house; performance good. Van Dyke and Eaton co. 26. Ward and Vokes 2. Murray and Mack 9.——ITEM: Mary French Field, daughter of the late Eugene Field, will read from her father's poems at the Grand 22, assisted by Mrs. John Sonntag, of Chicago, formerly of this city. The Elks held a very successful bazar at Evan's Hall 12-17, netting about $800. The Belle of New York co. went over in a body to assist the Elks in their raffle and feared up everything.

RICHMOND. THE GENNETT (Murray and Swisher, managers): Side Walkers in Side Tracked to fair business Nov. 17. Davy Crockett 20. A Runaway Girl 27. Hello, Bill, 29. Edward Harrigan 5.——THE PHILLIPS (Murray and Swisher, managers): Standard Stock co. 12-17. In A Young Hero, Mag's Sacrifice, McNulty's Visit, A Woman's Peril, After Twenty Years, and New York After Dark; good business; performances satisfactory. Orange Blossoms 22. Davidson Stock co. 3-8.

HARTFORD CITY. VAN CLEVE THEATRE (W. L. Van Cleve, manager): What Happened to Jones Nov. 12; large business; good performance. Chicago Opera co. 15 pleased a fair audience. Manning Vale Vaudeville co. failed to appear 16, 17. The Eleventh Hour 20; good business; performance good. A Poor Relation 24. A Wise Woman 27. Si Plunkard 30. Stetson's U. T. C. 7. Elbon's Comedians 10-15.

CRAWFORDSVILLE. BUCKLEN OPERA HOUSE (D. Carpenter, manager): Humpty Dumpty Nov. 19, 20; good houses; good performances. In Old Kentucky 23. Davy Crockett 26. A Trip to the Circus 28. City Sports 30-1.——ITEM: The Apollo Orchestra has been reorganized this season, Professor J. F. Boyer, lately returned from New York, is director.

ANDERSON. GRAND OPERA HOUSE (J. Y. Cook, manager): On the Suwanee River Nov. 15; good performance; fair business. The Night Before Christmas 17 pleased good house. David Crockett 19; poor performance; fair house. In Old Kentucky 20 pleased a large audience. Alvin Joslin 21; performance fair; good house.

FORT WAYNE. SEMPLE THEATRE (F. E. Stoudar, manager): Creston Clarke in The Only Way Nov. 17; fair business; good performance. Modjeska in Macbeth 20; good attendance; audience p

audience pleased. A Run on the Bank 22. Alvin Joslin 28. City Sports 29.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): The Belle of New York to capacity of house Nov. 16; performance excellent. On the Suwanee River drew fair house 17. Old Arkansaw 23. Perucht-Beldini co. 26.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Roger and Corinne Imhof Nov. 19-22 in A True Kentuckian, Chaney's Mistakes, and My Uncle Christopher; business good; performances fair. A Woman in the Case 8.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): The Convict's Daughter Nov. 21 delighted a large audience. Gertrude Coghlan 27. A Poor Relation 1. Over the Fence 4. A Trip to the Circus 10. A Hole in the Ground 15.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (Bert Deprez, manager): Chicago Opera co. Nov. 13; big house; fair performance. Side Tracked 19. S. R. O.; receipts $785.50; good performance. Mack Fenton co. 22-24.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Alden Bass in A Poor Relation Nov. 14 pleased good audience. On the Suwanee River 19. A Wise Woman 22. Maro 30.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): The Eleventh Hour Nov. 17; good house and co. Mrs. B. O'Shaughnessy 21. White's Faust 4. Chatten's Minstrels 6. A Trip to the Circus 7.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Leopold Weston and Byrnes canceled. Beck's Metropolitans 3-8. Local Minstrels 12, 13.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Courting at Green's Nov. 15; large and pleased audience. The Night Before Christmas 16; small house; inclement weather.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): The Sorrows of Satan Nov. 15; fair business; good performance. In Old Kentucky 19 pleased a good house.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): A Run on the Bank pleased a fair house Nov. 20. Courting at Green's 21. A Poor Relation 26.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): A Wise Woman Nov. 16 pleased light house. Florence Leslie deserves special mention. Kellar 22. For Her Sake 28.

DE PAUW.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): The Eleventh Hour Nov. 19; excellent performance; light house. Davy Crockett 21. City Sports 27.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Poor Relation Nov. 19; business and performance good. The Man from Mexico 27.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Lester Opera co. Nov. 19-21. Said Pasha, La Mascotte, and Erminie pleased good houses. In Old Kentucky 24.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Hill's Cyclorama Nov. 16, 17; pleasing entertainment; crowded houses. For Her Sake 26. The Eleventh Hour 30. Friend Fritz 6.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): A Breezy Time Nov. 17; fair audience. A Lion's Heart 19; large and pleased audience. The Eleventh Hour 23.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Grimes' Cellar Door Nov. 15; small house; co. good. Alvin Joslin 24.

LEBANON.—GRAND OPERA HOUSE (Frank Daily, manager): A Poor Relation Nov. 20; good house; splendid performance. The Eleventh Hour 3.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Barley, manager): Grimes' Cellar Door pleased a good house Nov. 19. The Convict's Daughter 22.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Porter J. White in Faust Nov. 15; good house and performance. Lester Opera co. 22-24.

MADISON.—GRAND OPERA HOUSE (Sheik and Graham, managers): Little Egypt co. Nov. 13. John Griffith 18.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Side Tracked Nov. 15 failed to please good house. The Little Minister 26.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Davy Crockett Nov. 15; light house; poor performance.

UNION CITY.—UNION GRAND THEATRE (S. T. Fisher, manager): Kidnapped in New York Nov. 16; good house; audience pleased. The Eleventh Hour 21.

ROCHESTER.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Our German Cousin Nov. 19 and Edwin Eostell 28 canceled. White's Faust 11.

SOUTH BEND.—GRAND OPERA HOUSE (W. P. Rooney, manager): Side Tracked Nov. 22. A Lion's Heart canceled.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Side Tracked Nov. 20; large and enthusiastic audience. Stetson's U. T. C. 29.

TIPTON.—KLYLA THEATRE (Foster and Ramsay, managers): A Breezy Time to small business Nov. 14. A Poor Relation 21.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Grimes' Cellar Door Nov. 14; good house; excellent performance.

ANGOLA.—CROXTON OPERA HOUSE (Paul Croxton, manager): Eugene C. Foster Nov. 28.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Aaronson and Morgan, managers): Ewing Taylor co. Nov. 12-17, presenting Because He Loved Her So, Texas; or, The Siege of the Alamo, Sapho, Faust, The Three Musketeers, Comrades of '61, and Camille; S. R. O.; performances good.

LEHIGH.—Elliot (Boone Williams, manager): A Tale of Old Virginia Nov. 30. Price-Arlington co. 3-8. Labadie's Faust 17.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Female Drummer Nov. 15; fair audience; performance good. Sherlock Holmes 17. The Dairy Farm 19. Way Down East 22. Mistakes Will Happen 23. The Princess Chic 26. Zaza 28. Walker Whiteside 29.——GRAND OPERA HOUSE (William Foster, manager): A Wise Woman 12-14; good performances; big houses. Two Married Women 15, 16; good business; fair houses. Ferris Comedians 19-24 in The Plunger. The Fatal Card, A Soldier of the Empire, My Jim, and Rip Van Winkle. The Waifs of New York 26. Scott's Minstrels 27. A Brass Monkey 29. What Happened to Jones 1.——MIRROR THEATRE (F. T. and L. F. Blyler, managers): People's Stock co. in Monte Cristo 12-14; good houses; fine performance. In Old Louisiana 15-17; big business.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Wise Guy 14 pleased a fair audience. Andrew Robson in The Royal Box 15; good business; excellent performance. A Female Drummer 17; topheavy house; audience pleased. A Brass Monkey 18; moderate business; performance fair. Mayme Taylor and Mazie Trumbull were well received. Way Down East 19; S. R. O.; play was well staged and received enthusiastically. Sherlock Holmes 20. The Vagabonds 22. The Princess Chic 24. Sis Hopkins 25.——GRAND OPERA HOUSE (Fred Knehl, manager): May Hosmer Stock co. presented Camille 13-18 to light patronage. Season will close 29.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Brass Monkey Nov. 15; topheavy business. William Kellar Mack proved himself a genuine comedian, and Mazie Trumbull's precocity caught the top sections. Walker Whiteside 21 in an able presentation of Hamlet to large audience. Mr. Whiteside was at his best and obliged to respond to repeated encores, shared by Mrs. Whiteside and Miss Ralph. The Princess Chic 23. The Vagabonds 24. Nashville Students 26. At the White Horse Inn 27. The Waifs of New York 29. The Dairy Farm 1. Kilfoil Stock co. 3. Miss Hobbs 6.——ITEM: Pauline Billop joined A Brass Monkey 25.

SIOUX CITY.—GRAND OPERA HOUSE (A. E. Beall, manager): The Tide of Life satisfied a good house Nov. 15. Sherlock Holmes 16. Martin's U. T. C. 17; packed house. Held over 19 and played to two more good houses; good performances. Two Married Men 23. Zaza 24. Ferris Comedians 26-1. Innes' Band 3. A Bunch of Keys 4. Knobs o' Tennessee 5. Quo Vadis 6. A Hindoo Hoodoo 7. Where is Cobb 8.——ITEM: Manager Beall left 17 for a week's stay in Denver, where he will attend the Western League Baseball magnates' meeting.

MARSHALLTOWN.—OPERA HOUSE (Joe C. Stowers, manager): Ferris Comedians Nov. 12-17 in The Plunger, The Favorite Son, and The Stowaway; pleased fair business. Way Down East 21. His Excellency 26. Zaza 27. Scott's Minstrels 29. A Brass Monkey 30. The Royal Box 1. Innes' Band 3. A Bunch of Keys 7. Miss Hobbs 10. Vanity Fair 12. The Man o'War's Man 14. Where is Cobb 15. Kilfoil Stock co. 17-22.

KOKOMO.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Week closing the 24th was the best of the season. Clay Clement in The New Dominion 13; fair business; excellent performances. Way Down East 15 drew S. R. O. and made a deep impression. The Burgomaster 19 did a big business and made the hit of the season. Gus Weinberg joined the co. here to succeed Harry Davenport in the title role.

DUBUQUE.—GRAND OPERA HOUSE (William F. Roehl, manager): Clay Clement in The New Dominion Nov. 17; good house; play well received. Sis Hopkins 20. The Princess Chic 21. Walker Whiteside 22. The Little Minister 24. At the White Horse Tavern 25. The Royal Box 29. Kitties' Band 3. Miss Hobbs 5. A Texas Steer 7. The Tide of Life 8. Zaza 12. The Tyranny of Tears 14. Modjeska 29. Quo Vadis 25.

COUNCIL BLUFFS.—JOHANY THEATRE (Stevenson and Kennedy, managers): A Wise Woman Nov. 18 delighted a large audience. Redmond Dramatic co. opened for a week 19, presenting My Friend from Kokomo to a large and appreciative audience. Two Married Men 25. Across the Pacific 28. His Busy Day 29. A Brass Monkey 2. Two Married Women 3.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Backman Comedy co. Nov. 12-17 in The Land of the Living, The Senator's Daughter, One of the Finest, Beyond Pardon, The Police Inspector, and Maine and Georgia; performances good. The Girl from Chili 19.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): The Tide of Life Nov. 13; fair performance; topheavy house. The Waifs of New York 21. Zaza 26. Walker Whiteside 28.——ITEM: The census gives Fort Dodge a population of 12,162, that places us among the leading cities of Iowa.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Sherlock Holmes Nov. 19. 'Way Down East 20; S. R. O.; audience pleased. Sis Hopkins 23. Charles Dickson 24. The Princess Chic 26. A Brass Monkey 27. Zaza 29. The Royal Box 30.

SOUX FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The Waifs of New York Nov. 22. A Texas Steer 1. A Bunch of Keys 6. Miss Hobbs 13.——ITEM: Stage-Manager Roche, of the Metropolitan, spent 18 at his old home in Cedar Rapids.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): The Girl from Chili Nov. 14; good business. What Happened to Jones 29.——ITEM: Mildred Ebbey, of The Girl from Chili, is to enter vaudeville. She closes with the co. at once.

SOUX CITY.—OPERA HOUSE (J. N. Cobleen, manager): Railroad Jack Nov. 12; light business; performance poor. Hogan's Alley 20; attendance light. Charles Dickson 22 canceled. A Brass Monkey 26. The Royal Box 28. Scott's Minstrels 5.

SHELBY.—OPERA (H. L. Emmert, manager): Tank Kee Nov. 12-14; small houses; poor performances. Maro 16; full house; audience pleased. Fifty-first Iowa Band 29. Aunt Jerusha 11. Gay Coons from Darktown 18.

UTICA.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): What Happened to Jones Nov. 20. Slayton's New York Stock co. 21. Labadie's Faust 1. A Merry Chase 5. Quaker Male Quartette 14.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): The Missouri Girl pleased a large house Nov. 19. A Girl from Chili 28. A Merry Chase 4. Redmond Dramatic co. 10-15.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Railroad Jack Nov. 13; small business; poor performance. Sis Hopkins 22. The Royal Box 27.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): The Tide of Life Nov. 12. What Happened to Jones 14, and The Missouri Girl 15 were well received. The Dairy Farm 21. A Brass Monkey 22.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): The Princess Chic Nov. 20. The Little Minister 27. Miss Hobbs 4.——HEYER'S OPERA HOUSE (George Higgins, manager): Dark.

MISSOURI VALLEY.

BOONE.—NEW THEATRE (William Harmon, manager): Martin's U. T. C. Nov. 13; poor business; performance fair. Two Married Men 24. A Brass Monkey 1.

GRINNELL.—PEESTON'S OPERA HOUSE (Jack Preston, manager): The Girl from Chili Nov. 20; good house; performance unsatisfactory. The Waifs of New York 27. Innes' Band 9.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Hogan's Alley Nov. 17; fair audience and entertainment. Railroad Jack 22. Scott's Minstrels 30.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): A Wise Woman Nov. 15; crowded house; good co. Maro 19; small house; pleased audience. Labadie's Faust 22. A. A. Willits 27. Innes' Band 4.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Aunt Jerusha Nov. 26. What Happened to Jones Dec. 3. Railroad Jack 10. Where is Cobb 14. Black Crook, Jr., 31.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): A Night in Bohemia closed Nov. 19. The Missouri Girl 21. Buckman Comedy co. 22-24.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Frank E. Long co. Nov. 26-1.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Dark.

WEBSTER.—THE BERGMAN (Edward Bergman, manager): Dode Fisk's Concert co. Nov. 20.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Sherlock Holmes Nov. 12. Fabio Romani drew hardly a fair house 13. Martha Beauford as Nina was by far the best of the cast, her work being very strong. Walter Lawrence and Messrs. Alyn and Bernard were the only others of special note. Dances by Ollie Cooke were well received. A Texas Steer 14 was thoroughly enjoyed by a good house. Messrs. McCann, Walcott, Neville, Meech, Bray, and Lewis (the latter a former Topekan), and Florence Rossland, Lizzie Kendall, Eleanor Wynn, and Katie Fawcett were favorites. Charles Dickson in Mistakes Will Happen drew a fair crowd 15, who went home eminently pleased. The star was as good as on former visits, and was most ably aided by David Conger, H. M. Webster, C. E. Weaver, Nell McEwen, Alma Whitsell, Coralyn Maxwell, and Lotie Hyde. The Vagabonds 16 drew fairly. The Lady or the Lobster, and From the Tenderloin to Tokio opened and closed the show; and in them and between them a cascade of more or less glittering specialties fell upon the view. Flo Jansen, Morris and Daly, the Three Nudos, Lillian Washburn, Topack and Steele, and the Four Musical Magnanis were the topliners. Quite a good sized audience, who, to judge by their looks, read little and reason less, paid to see the perennial Si Perkins 17, and the play and players being equal to their mental demands, they enjoyed every word and action in the piece. S. J. Burton, John McLord, Joe Weber, Edward Sisk, Edith Oglesby, and Blanch Morgan were the crowd's ideals. Zaza 19. Finnigan's Ball 21. Innes' Band 23. A Bunch of Keys 24. THOMAS E. HYATT.

CHANUTE.—WILLIAMS OPERA HOUSE (G. W. Williams, manager): The Stowaway Oct. 6; good house; well received. Ewing Taylor co. 15-21 presented Because He Loved Her So, Sapho, The Three Musketeers, The Siege of the Alamo, Comrades of '61, and Myrtle Ferns; audiences pleased; co. good. Where is Cobb 25; performance excellent. Fabio Romani 28; good house. Walter Lawrence in title role well received. Maloney's Wedding Day Nov. 2; fair house; good performance. Little Trixie 22.——ITEM: The Williams Opera House has been renovated and remodeled throughout. Nothing has been left undone that will contribute to superior service and comfort.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Fabio Romani Nov. 14; satisfactory performance; fair audience. Primrose and Dockstader's Minstrels repeated past successes to a packed house 19. Mistakes Will Happen 22. A Wise Woman 23. Across the Pacific 25.——CRAWFORD THEATRE (M. J. Cunningham, manager): A Texas Steer did a profitable business 16. James R. McCann and Will H. Bray carried off the honors. The Vagabonds to well filled house 18; performance satisfactory. Si Perkins did fair business 19. Zaza 21. Neill co. 22. Innes' Band 24. A Bunch of Keys 25. The Missouri Girl 30.

HUTCHINSON.—SHAW THEATRE (Will S. Thompson, manager): Morey Stock co. in A Royal Slave, Faust, Mlle Satan, Uncle Sam in Cuba, Humpty Dumpty, Cleopatra, and A Warning Bell; pleased good houses Nov. 12-17. Elks' Burlesque Circus, management W. L. Haskell, 19, 20, 21, 22; audience pleased.——OPERA HOUSE (W. A. Lee, manager): Lyle and Vernon's Players 12-17 in Hello, Bill, East Lynne, The Embassy Ball, Beaten Versus Money, Where Am I At, and Vaudeville; good houses and co.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): A Texas Steer Nov. 12; large and pleased audience. James R. McCann and Will H. Bray were specially good. Irish Rough Riders 17; good business. Neill co. 19-20. A Bunch of Keys 22. Finnigan's Ball 23. King of the Opium Ring 29.——AUDITORIUM (Stewart and Burns, managers): Dark.——ITEM: Charles N. Granville, of A Texas Steer co., visited Jack Shields while here.

HOLTON.—HAEMON'S OPERA HOUSE (J. H. Jones, manager): Old Arkansaw Nov. 24; fine production; packed house. Wood and Ward in Two Merry Tramps to S. R. O. 26. The Greene Sisters were the features. Little Trixie 29; good house; performance fair. Fabio Romani 15; good house and performance. Si Perkins 25. Nashville Students 24. The Missouri Girl 29. Quo Vadis 7. Payton Sisters 8.

ATCHISON.—THEATRE (C. S. Seville, manager): Sherlock Holmes Nov. 15. Seville Musical Comedy co. 19-24 opened a fair house 15. Mistakes Will Happen to slim house 16; good performance. Si Perkins 17; a fine business 17; audience well pleased. The Princess Chic 19. Hayward co. 21-24. Innes' Band 26. Dark 28-29.

FORT SCOTT.—DAVIDSON THEATRE (Davidson Brothers, managers): Dark.——ITEM: [illegible] house; good performance. A [illegible] house; good performance. [illegible] Marshall co. 12-17. Little [illegible] Land were the performances. [illegible] Wise Woman 28. The [illegible]

SALINA.—OPERA HOUSE (H. [illegible] gerald, manager): Si Perkins Nov. 12; [illegible] ance. Southern Stock co. 13-17, in What Happened to Brown, Fabio Romani, and Uncle; fair houses. Roney's Boys' Concert co. 20. My Daughter's Husband 21. Hans Hansen 5. A. A. Farland, mindder, 7. A Brass Monkey 8.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Mistakes Will Happen Nov. 13; fair house; co. excellent. A Midnight Bell 14; large house; co. good. Roanoke 19; fair house; co. good. Over the Fence 21. Innes' Band 22. Little Trixie 24.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Maloney's Wedding Nov. 15; big house; poor performance. Quaker Male Quartette 15; big house; excellent performance. The Griffiths 19-21. Little Trixie 23. The Ivy Leaf 28.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Two Merry Tramps Nov. 13; S. R. O.; good performance. Elmore Sisters deserve special mention. Gilhooley's Reception By; good performance; fair audience. Maloney's Wedding 22.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Marie Fountain co. in My Florida, The Turkey Buzzard, and A Hot Old Time Nov. 12-14; co. and business poor. Maloney's Wedding 19. A Bunch of Keys 21.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Roney Boys' Concert co. Nov. 17 pleased large audience. My Daughter's Husband 17; good performance; fair business. A Bunch of Keys 23. Benedict's Quo Vadis 28.

OTTAWA.—ROBERAUGH THEATRE (G. F. Kaiser, manager): Scott's Minstrels Nov. 12; pleasing performance; good business. A Wise Woman 26. Quo Vadis 30.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Irish Rough Riders Nov. 14; fair house and performance. Schubert Symphony Club 21. My Daughter's Husband 29.

WILSON.—BIJOU THEATRE (George McCoy, manager): Vitagraph Nov. 23.——NEW TURNER OPERA HOUSE (I. Somer, manager): Work on this new theatre is progressing rapidly.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): Si Perkins Nov. 14; small house; performance fair. Quo Vadis 23.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Reup, manager): A Wise Woman 4.

STERLING.—OPERA HOUSE (E. A. Russ manager): My Daughter's Husband Nov. 22.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (L. B. Ramsay, lessee; R. S. Porter, manager): Keystone Dramatic co. (return) Nov. 19-22 to capacity; first-class performances of A Soldier of the Empire, Sapho, In Sight of St. Paul's, The Mystery of Woodlawn, Escaped from the Law, and The Senator's Daughter. Kitties' Band 22. A Runaway Girl 24. The Colonel and I 27.——ITEM: The local Elks were guests of Manager Shipman, of the Keystone co. 20, and attended in a body. On 22 the Elks will entertain the co. at a social session.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): Keystone Dramatic co. Nov. 12-17 in Under Sealed Orders, Sapho, The Senator's Daughter, and The Mystery of Woodlawn; good houses. Gertrude Shipman as Fanny Le Grand deserves special mention. Hello, Bill 20. Black Patti's Troubadours 23. Kitties' Band 24. Humpty Dumpty 7. At the White Horse Tavern 13. John Griffith 14. Chicago Stock co. 17-22.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): A Hole in the Ground Nov. 2; S. R. O.; performance poor. Black Patti's Troubadours 22. Howard Dorset co. 26-1. John Griffith 5.——ITEM: Managers Bryan and Martin have returned from a business trip to Lexington and Versailles.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Hello, Bill Nov. 16 and matinee 17; full houses; audiences pleased. Louis James and Kathryn Kidder 17 in A Midsummer Night's Dream; large audience; scenic and electric effects beautiful.

WAYNESBURG.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): A Poor Relation Nov. 19; excellent performance; large audience. Keystone Dramatic co. 23, 24.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Real Widow Brown Nov. 19; small house; excellent performance. Side Tracked 29.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Melville co. Nov. 24.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): Opened Nov. 17 with The Christian; S. R. O.; play well presented. Lionel Adams, born in Baton Rouge, received an ovation. He played the part of John Storm with feeling and ability. Julia Stuart as Glory Quayle was well received, and the Polly Love of Adelaide Warren was exceptionally good. Regular season will open 29 with The Prisoner of Zenda. Arnold Stock co. in Guilty Without Crime 21. Woman Against Woman and La Belle Marie 22. Sapho 23. Peck's Bad Boy and In the Land of the Clouds 24. Faust 1. Shooting the Chutes 2. Morris-Vinton Stock co. 3. Town Topics 6. Sis Hopkins 8.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Field's Minstrels Nov. 12 delighted S. R. O. Robert Downing as Richard the Lion Hearted pleased a good house 15. West's Minstrels 18; full house; audience pleased. A Midnight Bell 22. Barlow Brothers' Minstrels 28. Wilbur-Kerwin Opera co. 2-6. Morrison's Faust 7.

NEW IBERIA.—VEAZEY OPERA HOUSE (F. F. Veazey, manager): Rolling Arthur Johnson Nov. 12; successful entertainment; good audience. The Prisoner of Zenda 21.

LAKE CHARLES.—OPERA HOUSE (Riddick and Jordy, managers): The Prisoner of Zenda Nov. 22. A Black Sheep 1.

MONROE.—OPERA HOUSE (I. Sugar, manager): Dark.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Nashville Students Nov. 6, 7; fair performances and houses. E. V. Phelan Stock co. 19-24 in The Fatal Card, A Southern Romance, In Sight of St. Paul's, Too Much Johnson, The Great Randolph Mystery, The Creole Maid by the Enemy, Lady Audley's Secret, and Led Astray; pleasing; excellent attendance. Corse Payton Comedy co. 26-1.——PORTLAND THEATRE (E. E. Rounds, manager): Culhane, Chace and Weston's Minstrels 16, 17; pleased large houses. Gay Masqueraders 19-21 drew well; co. good. Alma Chester co. 26-1, presenting Hoodman Blind, The Diamond Breaker, The O'Mallys of Ballyveeny, Her Husband's Sin, The Lady of Lyons, A Romance of Chinatown, Herminie or the Cross of Gold, East Lynne, Beacon Lights, and Little Lord Fauntleroy.

LEWISTON.—MUSIC HALL (Charles Haberry, manager): Frankie Carpenter closed a week Nov. 17 to her usual capacity business, having presented excellently The Garrison Girl, Forty-nine, My Friend from India, The Maid of the Mill, The Sunshine of Dower Locks, Poverty Corners, and The Little Ferret. Nashville Students 21. Cook-Church co. 19-24. The Sorrows of Satan 4.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Nashville Students Nov. 13; large and pleased audience. Harcourt Comedy co. opened for a week 19 to packed house, presenting The Prisoner of Andersonville, followed by Escaped from the Law, Master and Man, and The Gipsy Queen; business and performances good. The Gay Masqueraders 29. The Sorrows of Satan 3. Humpty Dumpty 8.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Razel's Humpty Dumpty co. had large and pleased audiences Nov. 16, 17; all of the co. were acceptable, while Charles Razel, W. G. Downs, Eva Scott, Essie Graham, and the Carlons were especially good. Rusco and Holland's Minstrels 19 canceled. The Sorrows of Satan 7, 8. Cook-Church co. 17-22.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Culhane, Chace and Weston's Minstrels Nov. 15; good house; audience pleased. A Breezy Time 17; fair house; good performances.

AUGUSTA.—OPERA HOUSE (David owen, resident manager): Frankie Carpenter Nov. 19-24; large audiences; first-class co. Humpty Dumpty 29. The Sorrows of Satan 6.

BELFAST.—OPERA HOUSE (Reny and Maxfield, managers): Gus Mesmerites Nov. 26.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Ringle's Humpty Dumpty Nov. 26.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. F. [illegible] Nov. [illegible] 28.

HAGERSTOWN.—[illegible] OF MUSIC [illegible]

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Rowe King Stock co. 26-1 in For Liberty and Love, Quo Vadis, A Free Born American, Leah, the Forsaken, East Lynne, and The Mystery of Farnley Manor. Morrison Comedy co. 3-8.——RICHMOND THEATRE (G. E. Sanderson, manager): Secret Service 20; good business and attraction. The Three Musketeers 21 was strongly put on, with Harry Glazier in the leading role. Nagel and Deming's Minstrels 23. The County Fair 26. Woman Against Woman 28. Our New Minister 29. Lost River 3. Sag Harbor 7. Her Majesty II.——WILSON THEATRE (Thomas Hanley, manager): The Queen of the Orient 19-21, packed house; good specialties. Sam T. Jack's co. 28-30.——ITEM: George Wilson's co. will play the Richmond Christmas week, and Manager Sanderson is arranging a morning performance for the deserving children of the city. The superintendent of schools is to assist and the plan is meeting with much favor.—Harry C. Browne, recently married, has gone to New York to fill a professional engagement.—The G. A. R. is preparing to put on a Colonial play early in December.

PITTSBURG.—CUMMINGS' THEATRE (Edgar Lamyon, manager): The Cadet Girl, with Dan Daly, George Schiller, William Cameron, Toby Claude, and other clever people Nov. 16; big business. George W. Wilson co. opened for a week 19 in A Social Outlaw, to good business. Lulu Glaser 27. Aunt Hannah 29. Lost River 30.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Snow and Heron co. opened for a week 19 to good business. We Un's of Tennessee, Sapho, Land of the Living, Hero, Quo Vadis, Stranglers of Paris, For Love of a Woman, King of Forgers, Two Orphans, East Lynne, and Red, White and Blue were presented.——ITEMS: Mae Kilcoyne, leading lady of the Whalom Opera co. the past Summer, is visiting friends in this city.—The Snow-Heron co. made an exceptionally long jump to open in this city, coming here from Toledo, O., where they closed an engagement 17.

LYNN.—THEATRE (Dodge and Harrison, managers): Alma Chester co. opened Nov. 19 to big business; performance good. Specialties by the Londells, Will J. Kennedy, Joey Stanley, Villon and Garland, and Fred Woodbury. Repertoire: Hoodman Blind, The O'Mallys of Ballyveeny, The Diamond Breaker, The Lady of Lyons, Herminie, East Lynne, Her Husband's Sin, and Little Lord Fauntleroy. Andrew Mack in The Rebel 21; S. R. O.; performance good. Snow and Heron co. 26-1.——WATSON OPERA HOUSE (George A. Clarke, resident manager): The Sunshine of Paradise Alley 15-17, with Grace Kimball, a Lynn girl, as Sunshine, pleased large audiences. Aunt Hannah 19-21 proved a very funny farce-comedy; attendance large. Slaves of Opium 22-24 was canceled. Vaudeville 24. Nashville Students 26-28.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Peck's Bad Boy to light business Nov. 14. Our New Minister pleased a fair house 15. William McVay and John Barker made hits, and were ably supported. A Hot Old Time did fair business 16. Daniel Sully in The Parish Priest was supported by a good co., and gave an interesting performance to light house 17. Jere McAuliffe co. opened for a week in Tom Edson, the Electrician, to large and pleased audience 19. Corse Payton Stock co. 26-1. Because She Loved Him So 3. Minstrel Carnival 4. Arizona 8.——ITEMS: John P. Brown, of Our New Minister, was the guest of friends in this city 4.—Annie Bates, late of Waites Comedy co., joined Jere McAuliffe's co. here.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Stock co. ended their engagement Nov. 17 with Eagle's Nest; business averaged fair. The Girl from Maxim's 20 cancelled. The Y. M. C. A. course opened 21 with Professor Eugene Foster in a lecture; good house. Andrew Mack in The Rebel 22; S. R. O. A Hot Old Time 23, 24. Boston Symphony Orchestra 27. Aunt Hannah 28. Through the Breakers 29-1.——EMPIRE (Desmond L. Place, manager): Anderson Theatre co. closed a week 17 with The Devil's Web; business light. Slaves of Opium 19-21 didn't appear. Victoria Burlesquers 22-24. Al. Reeves' co. 26-28. American Gaiety Girls 29-1. New York Girls 3-5.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Evil Eye Nov. 16; large audience; excellent performance. Corse Payton Comedy co. 19-24 in The Prodigal Daughter, Aristocracy, My Kentucky Home, The Octoroon, A Woman's Revenge, The Law of the Land, The Parisian Princess, The Two Orphans, Drifted Apart, and The Silver Lining; pleased good business. Prince Pro Tem 29.——EMPIRE (F. F. Murray, manager): Remember the Maine 15-17; fair houses and performances. The Bowery After Dark 19-21; large audiences pleased. A Romance of Coon Hollow 22-24 opened to large house. A Ride for Life 29-1.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): The Brownies, Jewels filled the stage Nov. 16 and matinee 17, and also the coffers of the Y. M. C. A. The Cadet Girl was given 17 with Dan Daly and 20 with Charles Dox in his place, so we saw two versions. The manager said that Daly was ill, but it was reported he had left the co. in Northampton where they played. Dr. Tobe Claude, Alice Judson and Adele Ritchie were prime favorites and the chorus was exceptionally pretty. Mrs. Leslie Carter, played Zaza 21. Hoyt's Farm closed 23. The Sorrows of Satan 24-Labadie's 28-29.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bunnell and Madison co. began a week Nov. 12 to small business. Reperoire: The Last Days of Pompeii, Slaves of a Gay City, Wicked London, Sapho, In the Wild West, Two Little Waifs, and The Bowery. A [illegible] Nov. 19 [illegible] Dark. [illegible] Nov. 26 [illegible] Dark. [illegible] Nov. 28 [illegible] Dark. [illegible] Nov. 30 [illegible] Dark. [illegible] Dec. 3 [illegible] Dark. [illegible] Dec. 5 [illegible] Dark. [illegible] Dec. 7 [illegible] Dark. [illegible] Dec. 10 [illegible] Dark. [illegible] Dec. 12 [illegible] Dark. [illegible] Dec. 14 [illegible] Dark. [illegible] Dec. 17 [illegible] Dark. [illegible] Dec. 19 [illegible] Dark. [illegible] Dec. 21 [illegible] Dark. [illegible] Dec. 24 [illegible] Dark. [illegible] Dec. 26 [illegible] Dark. [illegible] Dec. 28 [illegible] Dark. [illegible] Dec. 31 [illegible] Dark. [illegible] Jan. 2 [illegible] Dark. [illegible] Jan. 4 [illeg

28. Nashville Students 29. Sousa and Reeves' co. Yes Remember the Maine 30. Leonard Grover 31. Ben Hur co. 1-29.

WORCESTER.—THEATRE (Charles C. Cook, resident manager): Mrs. Leslie Carter in Du Barry opened to The Greatest Thing in the World Nov. 19, 20, to fair houses. Aunt Hannah 21, 22, 23, 24, and so did Mr. and Mrs. Daly in Twelfth Night 26. When We Were Twenty-one 28. Madame Sobel 29.——LYCEUM (Cook's): STOCK co. in Rebecca and Williams, managers): Our Visit opened a big winner 19-24. The Flints 26-1.

LOWELL.—OPERA HOUSE (Fay Brothers and Buford, managers): Bennett and Moulton co. Nov. 19-24, large and pleased audiences. Plays presented: Prisoner of Russia, The Lost Paradise, A Bunch of the South, Wicked London, Shadows of a Great City, The Yellow Pearl, and The Prisoner of Algiers. George W. Wilson co. 26-1.——MUSIC HALL (W. H. Lucey, manager): Victoria Burlesquers 19-21, Aunt Hannah 22-24. Peck's Bad Boy 26-28. Las Vada 29-1.

FITCHBURG.—ACADEMY OF MUSIC (Maurice Richardson, manager): The Evil Eye Nov. 19 pleased fair business. When We Were Twenty-one returned to filled the house. Secret Service 21. The Last Days 24. The Soldier's Queen 26. The County Fair 27. Woman Against Woman 29. Prince Pro Tem 30.——THE BURBANK CASINO (C. Archie Burbank, manager): Vaudeville 22.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): The Flints, hypnotists, closed a fair week Nov. 17. Secret Service, with Nell Twomey, of this city, in Gillette's old role, 19. Our New Minister 21; excellent performance; fair business. The Doctor's Warm Reception 24. Culhane, Chace and Weston's Minstrels 29.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Cadet Girl Nov. 17 canceled. The Three Musketeers 20; excellent performance; large audience. Vogel and Deming's Minstrels 22; satisfactory performance; S. R. O.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): High School Minstrels pleased a good audience Nov. 15. Our New Minister 17; fair and enthusiastic audience. The Sunshine of Paradise Alley 27.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): The Flints pleased good audiences Nov. 19-24. The Doctor's Warm Reception 29. Humpty Dumpty 17, 18. Oriental Burlesquers 19. The Bowery After Dark 22.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Side Tracked Nov. 20; good performance and house. Black Diamond co. 26.——TOWN HALL (E. L. Knight, manager): The Three Musketeers 19; performance good; attendance small. Prince Pro Tem 26. When We Were Twenty-one 28. Madame Sobel 29.——LYCEUM (Cook's): STOCK co. in Rebecca and Williams, managers): Our Visit opened a big winner 19-24. The Flints 26-1.

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MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Modjeska had a most successful engagement Nov. 14, 17, playing to capacity. King John, Mary Stuart, and Macbeth were given in a most excellent manner, both as to cast and staging. R. D. Mac Lean and Odette Tyler were noticeably excellent. Hanlon's Superba pleased good business 19-21. Tim Murphy 23, 29.——GRAND (O. Stair, manager): Humpty Dumpty, with an excellent cast and appropriate scenery, gave large audiences their money's worth 15-17. Midnight in Chinatown was accorded the ruling good business 18-21. It is a pronounced melodrama of average merit. Man's Enemy 22-24. The Convict's Daughter 25-28.

MUSKEGON.—OPERA HOUSE (Ray N. McGrafft, manager): The Little Minister Nov. 15. Humpty Dumpty 18; first-class production; S. R. O. Faust 19; good business. The Convict's Daughter 24.——ITEM: Cayan and McGrafft, managers of the Opera House, have dissolved partnership. Ray N. McGrafft continues as manager of the house, while Mr. Cayan forms a partnership with Hal Lawrence and will take Have You Seen Smith on the road.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Hinglelein's Imperial Stock co. Nov. 12-17 to large houses in The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, East Lynne, and Lost in New York. Modjeska and her excellent co. presented Mary Stuart 19; S. R. O. Superba 23, 24.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): At Piney Ridge Nov. 14; large and pleased house. Cole and Johnson in A Trip to Countown 16 pleased a large house. The Man from Mexico, with Walter E. Perkins, 19; fair house; performance satisfactory.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Walter E. Perkins in The Man from Mexico Nov. 15; good house; performance excellent. At Piney Ridge 17 pleased fair audience. What Happened to Jones 28. A Bachelor's Romance 26. The Girl from Calcutta 27.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The Man from Mexico Nov. 13 pleased a large audience. Theodore Bellman Comedy co. 16 presented Hans Huckebein to a small but appreciative audience. What Happened to Jones 22. Tim Murphy 23.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): Walter Perkins in The Man from Mexico delighted a large audience Nov. 14. At Piney Ridge to a fair house 16. What Happened to Jones 23. Tim Murphy 24. The Girl from Calcutta 26. Faust 28. Davy Crockett 29.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, managers): Porter J. White in Faust to good house Nov. 16; audience pleased. Walter E. Perkins in The Man from Mexico pleased a good house 20. J. A. Simon in Rip Van Winkle 26.

SOUTH HAVEN.—SELKIRK'S OPERA HOUSE (M. V. Selkirk, manager): Ideal Entertainers Nov. 9; poor performance; good house. Signorita Carlo Portello's Imperial Frolliques 12-17; performances excellent; good houses.

YPSILANTI.—OPERA HOUSE (Quirl and Gallup, managers): What Happened to Jones Nov. 20; good performance; fair house. A Poor Relation 7.——ITEM: The management have canceled a number of minor attractions and are booking only good ones.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Himmelein's Imperial Stock co. opened for a week Nov. 19 in The Lost Paradise; large business; good performance. A Girl from Calcutta 20. A Poor Relation 3. Thomas Jefferson 10.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): White's Faust pleased a crowded house Nov. 16. Midnight in Chinatown pleased fair audience 15. Mrs. R. O'Shaughnessy 23. La Tosca 29. A Poor Relation 4.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): What Happened to Jones Nov. 17; good house; delighted audiences. Mitchell's All Star Players 22-24 did not appear. La Tosca 27 canceled.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Little Minister Nov. 16. A Trip to Countown 17; attendance light; fair performance. The Tyranny of Tears 20. A Trip to the Circus 29.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Chicago Glee Club Nov. 15; packed house; enjoyable programme. Captain S. Alberti 16 lectured on Russia; good house pleased.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Cowslip Farm Nov. 14; fair house; fair co. What Happened to Jones 6.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): Cowslip Farm Nov. 15; fair house; pleasing performance. The Haymakers (local) 29; fair performance.

OWOSSO.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Courting at Green's Nov. 23. Tim Murphy 30. La Tosca 1 canceled. A Poor Relation 15. My Aunt's Nephew 22.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): At Piney Ridge Nov. 15; performance good; good house. A Bachelor's Romance 22. What Happened to Jones 27.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Cummings and Alexander's U. T. C. Nov. 22. Grimes' Cellar Door 24. The Electric Spark 26. Davy Crockett 28. Worth Brothers 29-31.

MARQUETTE.—OPERA HOUSE (E. E. Rice, Manager): Walker Whiteside in Heart and Sword Nov. 13; fair business; good performance. Miss Hobbs 21. Clay Clement 30.

CRYSTAL FALLS.—OPERA HOUSE (Lustfield and Brown, managers): Gaskell Stock co. to good business Nov. 16, 17, in Knobs o' Tennessee and The Fatal Card; production excellent.

MANISTEE.—GRAND (Edward Johnson, manager): Cowslip Farm Nov. 13; good co.; good house. Tompkins' Hired Man 15; good business.

ST. JOHNS.—ALLISON'S OPERA HOUSE (R. G. Allison, manager): Fadette's Women's Orchestra Nov. 14. Imperial Frolliques 26-1.

CALUMET.—THEATRE (John D. Cudlihy, manager): Miss Hobbs Nov. 20. Clay Clement 1. Modjeska 6. The Little Minister 12.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): Two Married Men Nov. 16; good business; performance fair. Walker Whiteside 24. Vanity Fair 25. Tim Murphy 15.——ITEM: Business has been better this season than for years. The colleges allow the students to attend the theatre more than ever before.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): Dalrymple Comedy co. opened for a week Nov. 19 to good business in A Daughter of Cuba. Plays for rest of week: The Brand of Cain, The Bosom Friend of Bowser, Sin and Its Shadows, The Lights o' London, A Night Out, and Nights of Labor; good co. Blue Jeans 17.

RED WING.—GRAND OPERA HOUSE (J. C. Desse, manager): Two Married Men Nov. 14; fair performance; good house. King Rastus 22. Martin's U. T. C. 28. Frank E. Long co. 3-8. Blue Jeans 13. Little Egypt co. 15. The Sorrows of Satan 22. Alvin Joslin 27. Vanity Fair 3 canceled.

WANKATO.—THEATRE (Bear and Beall, lessees; C. H. Grieble, Jr., resident manager): Aunt Jerusha Nov. 14; fair house; performance poor. Two Married Men 17 pleased good house. Citizens' lecture course 19; fair house. King Rastus 21. Martin's U. T. C. 22. Dalrymple Comedy co. 26-1.

ALBERT LEA.—OPERA HOUSE (W. F. Gage manager): Warner Comedy co. in Brother and Sister Nov. 12. Sylvia's Romance 13. North Carolina Folks 14. After the Ball 15 and Out in Arizona 16. For a Million and Dads and Dollars 17; performances good; fair audiences. Martin's U. T. C. 23.

WINONA.—OPERA HOUSE (O. T. Burlingame, manager): Andrew Eshson in The Royal Box Nov. 17; good business and co. Sis Hopkins 19. At the White Horse Tavern 20. Walker Whiteside 23. A Stranger in a Strange Land 27. The Little Minister 30.

OWATONNA.—METROPOLITAN OPERA HOUSE (S. R. Nelson, manager): Aunt Jerusha Nov. 15; small house; performance uninteresting. King Rastus 20. A Stranger in a Strange Land 26.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Two Married Men Nov. 19; good performance; pleased audience. Ernest Gamble Concert co. 21. King Rastus 22. Blue Jeans 14.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Two Married Men Nov. 13 was well received by a fair house. King Rastus 19. McCarthy's Mishaps 23.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Old Jed Prouty Nov. 22. King Rastus 28. William Owen 3, 4. James Neill co. 6. Clara Mathes' co. 10-12.

WILMAR.—NEW OPERA HOUSE (Crosby and Markhus, managers): William Owen co. in The Marble Heart Nov. 10; excellent performance; good house.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Robert Downing Nov. 5 to good house in Richard the Lion Hearted; good performance. Ward and Vokes in The Floor Walkers 10; big business; audience pleased. Self and Lady 12. The Christian 16 pleased capacity. Special mention is due Julia Stuart and Lionel Adams. The Prisoner of Zenda 19; fair and pleased audience. Wilbur-Kerwin Opera co. 21-24.

TUPELO.—OPERA HOUSE (Dennis Fulton, manager): A Trip to Tramptown amused fair attendance Nov. 15. Mahara's Minstrels 20; topheavy house; performance mediocre. Barlow's Minstrels 30.——ACADEMY HALL (D. A. Hill, manager): Bill Arp 19 to large audience.——ITEM: Dennis Fulton will manage the Opera House for the remainder of this season.

JACKSON.—KNIGHT'S OPERA HOUSE (F. J. Ort, manager): Wilbur-Kerwin Opera co. Nov. 12-14 in The Queen's Lace Handkerchief, The Grand Duchess, The Circus Clown, and The Two Vagabonds; good houses; co. well received. Barlow Brothers' Minstrels 26.

MACON.—LYCEUM (Klaus and Felbelman, managers): The Steam Laundry Nov. 14; good business; performance poor. A Trip to Tramptown 19; performance satisfactory; business poor; bad weather. Will play return date 30. Barlow Brothers' Minstrels 4.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): The Christian Nov. 12. The Prisoner of Zenda 14, and Barlow Brothers' Minstrels 19 all pleased good business. The Steam Laundry 20. De Leon's Comedians 21-25.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): The Christian Nov. 13; S. R. O.; audience delighted. The Prisoner of Zenda 15; large and pleased audience. Isabella (local) 29. Rupert of Hentzau 4.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Wilbur-Kirwin Opera co. Nov. 19, 20, in The Queen's Lace Handkerchief and The Two Vagabonds; crowded houses; audiences pleased.

WOOD CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Barlow Brothers' Minstrels Nov. 23. A Trip to Tramptown 28. The Steam Laundry 1.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): A Trip to Tramptown Nov. 22.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Sherlock Holmes Nov. 14. Zaza 17. A Texas Steer 19. Primrose and Dockstader's Minstrels 20. Julia Marlowe 21. James Neill 22, 24. Innes' Band 26.——LYCEUM THEATRE (C. U. Philley, manager): The Lyceum Theatre Stock co. presented His Uncle from Japan 11-17 to only fair business. The Black Flag 18-23.——ITEM: The Lyceum Stock co. closed their season rather abruptly on 23, the proprietors, Charles W. Young and Wilson Enos, saying it has not been a pecuniary success. The co. has been a good one, and it will be a decided loss to our theatregoers.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Old Arkansaw pleased a well filled house Nov. 12. Maloney's Wedding Day 20. Ten Nights in a Barroom 27. The Ivy Leaf 1. The Broken Heart 4. A Man of Mystery 5. Robert Downing 10. The Missouri Girl 12. Benedict's Quo Vadis 14. Two Merry Tramps 18.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Way Down East Nov. 13; packed house; receipts $685; excellent performance. Busby Brothers' Ten Nights in a Barroom to S. R. O. 17. The Vagabonds 21. The Belle of New York 23. The Watch on the Rhine 28. Mistakes Will Happen 29. A Tin Soldier 1. Zaza 3.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): A good amateur performance of The Pirates of Penzance Nov. 16 to packed house. Quaker Male Quartette 21. Bartlett Stock Theatre co. 22-24 opening with A Jay in New York.——EMPIRE THEATRE (J. E. Clark, manager): Calef, hypnotist, 18-24.

BUSH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): The Knowles, hypnotists, Nov. 12-14; fair business. Nashville Students 17; good house and performance. Maloney's Wedding 21. Murphy's Masquerade 23. Bartlett Theatre co. 26-1. Two Married Men 6. The Missouri Girl 10. High School Girls 14. Two Merry Tramps 19.

JOPLIN.—CLUB THEATRE (Mrs. George Nichols, lessee; W. L. Hollonquist, manager): Zaza 13. A Midnight Bell Nov. 15; slim house; poor co. Maloney's Wedding 17; poor house; co. satisfactory. Over the Fence 18; slim house; appreciative audience. Innes' Band 21. The Ivy Leaf 24. Finnigan's 400 25. Ferris Comedians 26-1. Way Down East 2.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): A Black Sheep Nov. 13; good performance; good audience. Zaza 14; house filled; good presentation. A Midnight Bell 16; average performance; attendance medium. Field's Minstrels 19; first-class performance; house well filled. Innes' Band 20. Over the Fence 22.

FULTON.—GAND OPERA HOUSE (Bolton and Randolph, managers): Miss Fisher Shipp (elocutionist) and Fulton Cornet Band gave excellent performance to crowded house Nov. 15. Forest Flood in A Man of Mystery 26. Maloney's Wedding Day 30.——ITEM: Forest Flood is a native of this place and made his debut here several years ago as Gaspard in The Chimes of Normandy.

MOBERLY.—REGARTY'S OPERA HOUSE (P. Halloran, manager): Old Arkansaw pleased good house Nov. 17. The Vagabonds 20 gave best burlesque and vaudeville bill seen here this season to crowded house. Lio, Jenson, the Three Nudos, Lillian Washburn, and the Magnani Family were especially good. Scott's Minstrels 22. Robert Sherman co. 26-1.

KIRKSVILLE.—NEW HARRINGTON THEATRE (F. M. Harrington, manager): Busby Brothers' Ten Nights in a Barroom Nov. 20; fair performance; fair house. The Dairy Farm 22. Scott's Minstrels 24. The Pixies (local) 27. U. T. C. (local) 29. Raney's Boys 4. The Ivy Leaf 5.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): A Black Sheep Nov. 14; large and pleased audience. A Bunch of Keys 16 pleased a fair house. Finnigan's Ball 20 canceled. Little Trixie 28. Charles B. Hanford 5. Robert Downing 7.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Busby Brothers' Ten Nights in a Barroom Nov. 16; fair business. A Broken Heart 24. Passion Play Pictures 26, 27.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Boston Stars Nov. 12; full house; every one pleased. A Man of Mystery 22. Maloney's Wedding Day 26.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Monarch Minstrels (local) gave a good entertainment Nov. 16; crowded house. A Man of Mystery 20.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (J. V. Porter, manager): Field's Minstrels Nov. 13; crowded house; good performance.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): A Man of Mystery to fair house Nov. 19. Murray Comedy co. 22-24.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): Old Arkansaw Nov. 13; good house; performance good. The Belle of Honolulu 21 canceled.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Murray Comedy co. Nov. 26-28.

MEXICO.—FERRIS GRAND (Hutton and Clendenin, managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Shenandoah played to $2,000 Nov. 16, 17. The Man from Mexico 18-20. Why Smith Left Home 22-24. Frawley co. 29-1. Old Jed Prouty 2-4.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): A Turkish Bath 18-24. The Great Northwest 2-8.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Tennessee's Pardner Nov. 14; fair performance; good house. Human Hearts 15 pleased a big house. The Man from Mexico also pleased a big house 16. My Friend from India 17; fair performance; small house account blizzard.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Tennessee's Pardner Nov. 13; fair house; good co. Why Smith Left Home 21. A Stranger in a Strange Land 7.——ITEM: Shenandoah 15 was delayed on train and couldn't play.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): At the White Horse Tavern Nov. 10; good performance and house. Human Hearts 14; good house; audience pleased.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Human Hearts Nov. 13; fair play; big house. Shenandoah 20. Why Smith Left Home 26.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Tennessee's Pardner 12; large and appreciative audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Dairy Farm Nov. 13, 14; strong play and co. Sarah Ward and John Milton found great favor; houses fair. Sherlock Holmes 15. Julia Marlowe 20. A Texas Steer 21. Primrose and Dockstader's Minstrels 22. Zaza 23. Sapho 26. Innes' Band 27. The Princess Chic 28. James Neill 29, 30. A Hindoo Hoodoo 6. Shore Acres 8. Whitney and Knowles' Quo Vadis 10. The Watch on the Rhine 13. Miss Hobbs 15. The Royal Box 20. Murray and Mack 26. The Man from Mexico 28. Louis James and Kathryn Kidder 29. The Heart of Maryland 31.——THE FUNKE (Crawford and Zehrung, managers): The Tide of Life 16, 17. Fabio Romani 19, 20 opened to good house. Two Married Men 26. His Busy Day 4, 5. The Waifs of New York 7, 8. Ferris Comedians 10-17. Slayton Stock co. 21, 22. Tennessee's Pardner 24, 25. A Trip to Countown 26, 27.——AUDITORIUM: Boston Ladies' Symphony Orchestra (Nebraska "State Journal" Course) 17; crowded house; fairly satisfactory concert. Maurice Grau Opera co. 12.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Redmond Dramatic co. Nov. 12-17 to good business; fair performances of His Brother's Keeper, My Friend from Kokomo, Jack o' Diamonds, West India, Kentucky, and The Count of Monte Cristo. A Texas Steer 23. Two Married Men 28. Innes' Band 30.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Grace Hayward co. Nov. 12-14 in Friends, A Soldier of the Empire, Camille, and Carmen; good business; excellent performances. Benedict's Quo Vadis 15 to poor house. Zaza 22. Hans Hanson 24. A Bunch of Keys 26. Innes' Band 27.

FAIRBURY.—NEW OPERA HOUSE (Simpson and Gregory, managers): The Vagabonds Nov. 14; good business and performance. Quo Vadis 19. Where is Cobb 20.——STEELE'S OPERA HOUSE (Bert Grates, manager): My Daughter's Husband 12; good performance; fair house.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Benedict's Quo Vadis Nov. 14; fair performance; S. R. O. What Happened to Jones 24. A Texas Steer 26. The Turn of the Tide 30.——WHITE'S HALL (W. J. White, manager): Dark.

HASTINGS.—KERR OPERA HOUSE (James Elberte, manager): The Dairy Farm Nov. 12; audience pleased; house fair.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Sharon and Barrett's Vaudeville co. Nov. 15 failed to appear.

FALLS CITY.—GEBLING THEATRE (John P. Gebling, manager): Quo Vadis Nov. 17; satisfactory performance; full house.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Where is Cobb Nov. 27. A Hindoo Hoodoo 3. The Waifs of New York 10.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Dark.

WAHOO.—OPERA HOUSE Thomas Killian, manager): Innes' Band Nov. 28.

YORK.—AUDITORIUM (Joslyn Brown, manager): Fabio Romani Nov. 21.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Payton Comedy co. finished a week Nov. 17 to good business. Andrew Mack in The Rebel 19 packed the house; excellent performance. Our New Minister 24. The Sorrows of Satan 29. Waite's Comedy co. 3-8.——PARK THEATRE (Ormsby A. Court, manager): The Gay Masqueraders 15-17; fair houses. Cook Church co. opened for a week 19 to good business. The White Squadron, An Actor's Romance, The Midnight Alarm, An Innocent Sinner, Land of the Midnight Sun, The Ruling Passion, A Soldier of the Empire, The District Fair, and The Police Patrol were presented. Morrison Comedy co. 26-1. Quo Vadis 3-5.——ITEM: Recent additions to the Gay Masqueraders are Etta May, the Joy Sisters, and Ed. and Josie Evans. Hassmer and Olivette Mille have closed with the co.

NASHUA.—THEATRE (A. H. Davis, manager): Cook-Church co. closed a week of fair business Nov. 17. Waite Comedy co. opened for a week to crowded house 19. A Man from the South, Dr. Bill, The Great I Am, and A Celebrated Case are in the repertoire. Anderson Theatre co. 26-1.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Vogel and Deming's Minstrels pleased a small house Nov. 17. Eugene Foster lectured to a good audience 20.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Jere McAuliffe co. closed a week of fair business Nov. 17. A Breezy Time 23. Our New Minister 26. The Sorrows of Satan 1.

DERRY.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Robinson De Vyne co. Nov. 16, 17 in Sapho and East Lynne; audiences fair; performances good.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Breezy Time to a medium house Nov. 20. Rusco and Holland's Minstrels 24. Vaudeville 29.

SOUTH SWANZEY.—OPERA HOUSE (Joe F. Noyes, manager): Anderson Theatre co. opened for a week Nov. 19.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): A Breezy Time Nov. 22. Down's Minstrels 30.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Harcourt Comedy co. 3-8.

NEW JERSEY.

ELIZABETH.—LYCEUM THEATRE (W. M. Drake, manager): Twelfth Anniversary Concert Drake's Band Nov. 16; S. R. O.; fine performance; a banquet followed at which Governor Voorhees, Mayor Mack, and others made addresses. The Katzenjammer Kids 17; full house; satisfied audience. Herald Square Comedy co. 19-24 opened with Crimes of a Great City to good business; co. excellent. Ullie Akerstrom 7. Lost in Egypt 8.——JACOBS THEATRE (George W. Jacobs, manager): The Honest Blacksmith 17; crowded house; audience pleased. Sarah Cowell Le Moyne in The Greatest Thing in the World 19; house crowded; performance excellent. The Great Train Robbery 22. King of the Opium Ring 24. Remember the Maine 26. Other People's Money 28. A Young Wife 29. Diamond Brothers' Minstrels 1. Secret Service 3.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Spooners closed a week Nov. 17 with The Wages of Sin to S. R. O.; business largest of any repertoire co. this season. Sarah Cowell Le Moyne attracted a large audience 20 to see The Greatest Thing in the World; co. satisfactory. Bishop's dancing classes gave a performance 21, of which Stella Plunkett was easily the star. King of the Opium Ring 22; crowded house. A Young Wife 26. Other People's Money 27. The Flaming Arrow 28. What Happened to Jones 29. A Hot Old Time 1. The Great White Diamond 3. When We Were Twenty-one 4, 5. Secret Service 6.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. W. Suydam, manager): This new theatre opened Nov. 21 with Hennessy Leroyle in Other People's Money; large audience; excellent entertainment. The Village Parson 26. Washburn's Minstrels 27. The Wolves of New York 29.——ITEM: Between acts 2 and 3 of Other People's Money Mr. Shortridge was presented with a fine gold headed cane, and Mrs. Shortridge received a reclining chair, both presented by their friends and the merchants of New Brunswick in appreciation of their enterprise in giving the people a new theatre.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Washburn's Minstrels Nov. 16; good business. The first of the "Record" Ambulance Series was given 22, when Sarah Cowell Le Moyne appeared in The Greatest Thing in the World; co. and performance excellent.——COLUMBUS THEATRE (John T. Platt, manager): Fields and Hanson's Vaudeville co. 29.——ITEM: Wilbur Miller, leader of Miller's Band, of this city, has organized a minstrel troupe, which will go out shortly.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): A Night in Chinatown Nov. 17; good business. Under the Red Robe 20. Uncle Josh Spruceby 21. The Great Train Robbery 24. When We Were Twenty-one 28-30. Washburn's Minstrels 1.——EMPIRE THEATRE (M. W. Taylor, manager): Opened 22 to S. R. O. with All Aboard. A Rag Time Reception 26-28. Kidnapped 29-1. The Wolves of New York 3-5.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Two Little Vagrants Nov. 19-21; co. with the exception of Neva Harrison and Del La Barr was weak; business fair. Good houses saw A Young Wife 22-24. Selma Herman was very clever in the title-role, and was ably seconded by Adolph Jackson, Charles Craig, John Nicholson, Edna Brothers, and Alberta Lee. Kidnapped 26-28. The Three Musketeers 29-1. A Hot Old Time 3-5.

PATERSON.—COLUMBIA THEATRE (Ben Leavitt, manager): King of the Opium Ring Nov. 19-21; large business; co. good. Two Little Vagrants 22-24, pleasing performances; good houses. The Wolves of New York 26-28. Hearts of the Blue Ridge 29-31.——ITEM: Numerous improvements now under way will make the Columbia stage as large as any in this section of the State.

CAMDEN.—THEATRE (Taylor and Thompson, managers): Ott Brothers in All Aboard Nov. 19-21; business good; performance poor. The Village Parson 22-24. Lost in Egypt 26-28. The Flaming Arrow 29-1.——ITEM: Lester S. McCormick, of the College Boys' Trio, has been ill at his home for a week, but will return to work Monday.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Frederick A. Cook, lecturer, 21 pleased a fair audience. Uncle Josh Spruceby 24. The Gems 26-1. The Three Musketeers 4. Lost in Egypt 6. The Heart of Chicago 11. Who is Who 13.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Elysian Entertainers Nov. 14, co. excellent; good business. Washburn's Minstrels 17; big business; fair performance. Booth's Ten Nights in a Barroom 24.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Uncle Josh Spruceby Nov. 20. Wood Dramatic co. 29-1. Washburn's Minstrels 7.

PLAINFIELD.—MUSIC HALL (Maze Edwards, manager): Dark.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. C. Pittenger, manager): The Stowaway Nov. 15 canceled. Wicked London 24. Kelly's Kids 1.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): When We Were Twenty-one was presented to an appreciative audience Nov. 15. The men of the cast, headed by William Morris, were particularly good. Florence Wickliffe's Phyllis was a lovable part which she handled in a capable manner. The Irish Pawnbrokers 16 was poor, though seen by a good house. A Romance of Coon Hollow pleased a large audience 17. An audience that taxed the capacity of the Van Curler, composed of the representative people of the city, gave Mrs. Fiske a most cordial reception on her appearance in Becky Sharp 20. It was the event of the season, and the star and her large and efficient co. more than succeeded in pleasing. As the capricious Becky, Mrs. Fiske, was delightful; her power of magnetism held her hearers spellbound, and at each fall of the curtain great applause greeted her. Josephine Sabel 22. The Evil Eye 23. Vogel and Deming's Minstrels 24. King Dramatic co. 26-1.——ITEMS: The artistic posters of Mrs. Fiske, by Emert Haskell, were so greatly admired that the merchants in whose windows they were displayed had many demands for them for souvenirs. A large number were actually stolen before the performance.—The pupils of the Union Classical Institute, who are to take part in a play to be presented this Winter, occupied a block of seats at the performance of Becky Sharp 20.—Charles H. Smith, formerly manager of the Leland Opera House

THE (H. C. Jacobs, manager): The Real Widow Brown to satisfactory houses 22-24.

COLLINGWOOD.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Rarely has the Collingwood been filled by such a large, cultured and brilliant audience as assembled Nov. 16 to witness the magnificent production of Becky Sharp by Mrs. Fiske and her admirable co; it was distinctly the dramatic event of the season and easily excelled any production here of recent years; the dress circle was almost exclusively occupied by students of Vassar College, before whom Mrs. Fiske has lectured in previous years. Nell Burgess in The County Fair 17. Schiller Stock co. opened 19 in A Soldier of the Empire, following with We-Uns of Tennessee, East Lynne, and Taken from Life first half of week. A Hot Old Time 29. The Man from the West 5.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): A Romance of Coon Hollow Nov. 16 pleased a fair audience. Josephine Sabel in The Soldier's Queen 17; fair business; audience pleased. When We Were Twenty-one 19 was enthusiastically received by large audience. The Belle of Bohemia 20; Sam and Dick Bernard received liberal applause; good house. Secret Service 22. The Cadet Girl 29. Herbert Kelsey and Effie Shannon 30. Two Little Vagrants 3. A Man from the West 5. Martin's U. T. C. 6. The Christian 7.——KASSON OPERA HOUSE (A. L. Covell, manager): Santanelli, hypnotist, 22-24. The Span of Life 22. A Lucky Coon 29.——ITEMS: By invitation from Manager Gant seventy-five newsboys saw A Romance of Coon Hollow.

ALBANY.—EMPIRE THEATRE (Sam Shubert, manager): J. W. Hennecksburg, resident manager: Mary Mannering played Janice Meredith to large houses Nov. 16, 17. Mrs. Leslie Carter in Zaza 19. The Evil Eye to fair business 20. Nell Burgess in The County Fair 21; good business. Theodora 22. The Soldier's Queen 23, 24. The Cadet Girl 26.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Span of Life 19-21; big business. The Three Musketeers 22-24. Two Little Vagrants 26-28. The Gunner's Mate 29-1.

TROY.—RAND'S OPERA HOUSE (Martin and Halligan, managers): Mrs. Fiske in Becky Sharp Nov. 17; packed house; admirable performance. A Romance of Coon Hollow 20, 21; co. and business good. Mildred Holland 23, 24.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager; A. R. Hayden, resident manager): An African King drew good houses 16, 17; audiences pleased. The Belle of Bohemia 19; big house. Virginia Earl's piece was filled by Sadie Kirby. Mrs. Leslie Carter in Zaza 20. The Evil Eye 21 drew well and pleased. Span of Life 22-24. The Three Musketeers 26-28. Nell Burgess 29.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Herald Square Comedy co. Nov. 12-17; good business and performances. A large audience saw A Mysterious Woman 19; excellent performance; co. included Estelle Wills, Lillian Vernon, Mamie Milledge, Charles B. Nelson, Robert Mathews, and Burt Hart. Under the Red Robe 2.——ACADEMY OF MUSIC (C. D. Carter, manager): Booth and Milton's Ten Nights in a Bar Room 14; poor performance.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The House That Jack Built to large and pleased audience Nov. 15. When We Were Twenty-one 16, 17; excellent performances; good houses. Wills Brothers' co. in Two Old Cronies, In Atlantic City, and Bosom Friends drew fair business 19, 21; satisfactory co. Mrs. Le Moyne 23. Way Down East 24. The Power Behind the Throne 27. Fedora 28. Under the Red Robe 29.

OSWEGO.—RICHARDSON THEATRE (J. L. Hasbacher, manager): The Christian Nov. 16 pleased large audience. Quo Vadis 19 pleased large audience. A Lucky Coon 20; poor performance; light house. Josephine Sabel in The Soldier's Queen 21; light business. Hungarian Boys' Band made a hit. The Bell of Bohemia 22. Under the Red Robe 27. The Cadet Girl 28. Martin's U. T. C. 29. Fedora 30. Mathews and Bulger 3. The Irish Pawnbrokers 4.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Maude Hillman co. Nov. 19-24 opened to S. R. O. and continued to big business. Repertoire: The Planter's Wife, Special Delivery, A Hidden Past, Charity Bess, Blackmail, and East Lynne. Martin's U. T. C. 27. Two Little Vagrants 30. The Christian 1. Quo Vadis 3.——ITEMS: Will Dolton, of the Hillman co., is receiving an ovation nightly in his home.

OLEAN.—BERTIS OPERA HOUSE (E. S. Newton, manager): The Tyranny of Tears Nov. 15. The Girl from Calcutta 16; light house. Quo Vadis filled the house 20. Mrs. Fiske in Becky Sharp pleased a large audience 21. Jefferson De Angelis in A Royal Rogue to big house 22. Human Hearts 24. Under the Red Robe 26. The Irish Pawnbrokers 29. The Christian 30.

ROGERS. MUSIC HALL (William J. Bright, manager): King Dramatic co. Nov. 12-17, good houses; fair performances. Repertoire: Held by the Enemy, The Sporting Duchess, Dr. Jekyll and Mr. Hyde, and others. Stetson's U. T. C. 19; packed house; excellent co. When We Were Twenty-one (return) 22, good house; appreciative audience. Hubert Wilkie, of this city, is in the cast. Schiller Stock co. 26-1.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Because She Loved Him so Nov. 16. The Irish Fawn Brokers 20; large and pleased audience. The Evil Eye 21; fine production. 8. R. O. Vogel and Deming's Minstrels 28. A Romance of Coon Hollow 1. The Great White Diamond 30.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

HUDSON.—OPERA HOUSE: Ten Nights in a Bar Room Nov. 23. The Span of Life 1. Uncle Josh Spruceby 6. Diamond Brothers' Minstrels 10.——BENJ. DELICK HUDSON HALL (Richard A. M. Deeley, manager): Fred Emerson Brooks pleased a large audience at the opening of the entertainment course for benefit of Hudson Chapter of D. A. R.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): The County Fair Nov. 19, handsomely staged and presented by a competent co., headed by Nell Burgess, crowded house. When We Were Twenty-one 21. Sawtelle Dramatic co. 26-1. Vogel and Deming's Minstrels 5. Uncle Josh Spruceby 8.

CORNERS. NEW OPERA HOUSE (E. C. Game, manager): The Irish Pawnbrokers Nov. 17; good business; audiences pleased. King Dramatic co. opened for a week 19 in The Power of the Press, followed by The Sporting Duchess, Dr. Jekyll and Mr. Hyde, and Held by the Enemy; business good, co. fair. The County Fair 28. The Span of Life 29.

PORT JERVIS. GRAND OPERA HOUSE (William A. Kadel, manager): Klark, Scoville co. Nov. 19-24 opened to large business, pleased audience. Plays: A German Friend, Won by Waiting, A Stolen Wife, Rip Van Winkle, A Country Kid, and The Wyoming Mail. A Wife Wanted 29. A Hot Old Time (return) 30.

UTICA. LYCEUM (M. M. Gutstadt, manager). The Last First to good business Nov. 16. Mrs. Fiske in Becky Sharp delighted S. R. O. 22. Under the Red Robe 28. Fedora 29. International Operatic co. 30. Quo Vadis 1. The Christian 3. Superba 5. Mathews and Bulger 6. The Village Postmaster 8. Two Little Vagrants 10.

GENOA. SMITH OPERA HOUSE (F. K. Hardison, manager): The Girl from Calcutta Nov. 15, light business; not a great success. Quo Vadis 21. Human Hearts 23. Under the Red Robe 24. Martin's U. T. C. 26. The Commander 28. Black Sensation co. 29.

NIAGARA FALLS. INTERNATIONAL THEATRE (Harris Lumberg, manager): Way Down East Nov. 15; packed house; performance excellent. The Tyranny of Tears 16. Human Hearts 17; fair business and performances. The Honest Blacksmith 22. Quo Vadis 25.

SALAMA. LYCEUM THEATRE (M. Reis, manager): Macauley Patton co. had large business Nov. 19-24. Repertoire: The Minister's Son, The Inside Track, Peaceful Valley, Just Before Dawn, Royal Rags, A Wasted Life, and A Texas Cowboy. Quo Vadis 29.

GLENS FALLS. EMPIRE THEATRE (J. A. Holden, manager): Because She Loved Him So Nov. 17. The Irish Pawnbrokers 19; good business; co. not up to standard. The County Fair 22. Vogel and Deming's Minstrels 29. Mrs Le Moyne 1. A Man from the West 4.

TONAWANDA. UNION OPERA HOUSE (F. W. Barry, manager): A Romance of Coon Hollow Nov. 19; large house; fair performance. The Irish Pawnbrokers 22. A Mysterious Woman 30.——WEED'S OPERA HOUSE (Weed Brothers, managers): Edison's projectoscope 29, 30.

ONEIDA. MUNROE OPERA HOUSE (Smith and Preston, managers): Blake and Bishop's educated dogs and monkeys Nov. 15-17, good attraction, small attendance. A Lucky Coon 22. Edward Podge 26, 27. Royal Hungarian orchestra 29. The Real Widow Brown 11.

ONEONTA. NEW THEATRE (F. W. Loyd, manager): International Operatic co. Nov. 24. The Power Behind the Throne 26. The County Fair 30.——ITEM: Manager F. W. Lloyd spent last week in New York city booking attractions.

LYONS. MEMORIAL THEATRE (Burt C. Ohmann, manager): The American Girl (return) Nov. 22. S. R. O.; good performance. George F. Hall and Frankie St. John scored heartily. International Operatic co. 27. The Irish Pawnbrokers 28.

GLENS FALLS. OPERA HOUSE (Charles S. Hubbard, manager): The Christian Nov. 15, large and appreciative audience. Quo Vadis 16 pleased a fair audience. Sporting Life 28. The Prisoner of Zenda 29.

ILION. GRAND OPERA HOUSE (Hinckley and Vary, managers): Human Hearts Nov. 20; excellent performance; good business. Brooks's Marine Band 21; small but pleased audience. F. C. Rice Vaudeville co. 27. Peck's Bad Boy 17.

LOCKPORT. Holden OPERA HOUSE (Charles G. Stevens, manager): The Christian Nov. 17, excellent performance; large house. The Honest Blacksmith 22. The Irish Pawnbrokers 26. Rochester Glee Club 30.

OLEAN.—OPERA HOUSE (J. H. Harms, manager): Where is Cobb Nov. 19 pleased good house. Way Down East 22. Quo Vadis 27. The Village Postmaster 28.——ITEM: Henry C. Chadwick leaves Where is Cobb 24. Eugene Stanley succeeds him.

ROME.—WASHINGTON OPERA HOUSE (E. M. Chase, manager): Maude Hillman co. Nov. 5-10 had a successful week. Dibble's moving pictures 12, 13, pleased capacity. Under the Red Robe 21. Two Little Vagrants 29.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Irish Pawnbrokers Nov. 21; small house; inclement weather. Sporting Life 29.——ITEM: The tornado of 20 took the tin roofing off the theatre, but did not otherwise damage the building.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Quo Vadis Nov. 17; good house and co. The American Girl 19; light house; co. fair. Human Hearts 22. Secret Service 24. Arnold-Wolford co. 26-1 canceled.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Last First Nov. 17; fair house and performance. A Man from the West 21 to capacity; pleased audience. Pinafore (local) 27-29. Quo Vadis 30.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Apollo Quartette Nov. 19; large houses; satisfactory performance. A Lucky Coon 21; small house; excellent performance. Hungarian Orchestra 30.

MIDDLEPORT.—OPERA HOUSE (Hinckey and Vary, managers): A Lucky Coon Nov. 2; large house; entertainment pleasing. Human Hearts 19; fair house; excellent play and co. Peck's Bad Boy 13. The Prisoner of Zenda 18.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Our Mutual Friend Nov. 9 pleased a good audience. Where is Cobb 1. The Real Widow Brown 8.

MEDINA. OPERA HOUSE (Cooper and Hood, managers): Human Hearts Nov. 21 pleased fair house. Rice's Vaudeville co. 28. The Three Musketeers 4.

PENN YAN-ON-HUDSON. ACADEMY OF MUSIC (George Pentlie, manager): Evangeline (local) Nov. 22. Woman Against Woman 27. The Ladder of Life 29 canceled.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Margaret Wilkes in The Girl from Calcutta Nov. 17 pleased a good house. South Before the War 9.

BOONDOCK.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): The Gems Nov. 12-17; first class performances; good business. A Romance of Coon Hollow 28.

WATTSBURGH.—OPERA HOUSE (Clark and Robinson, managers): Ten Nights in a Bar Room Nov. 17; fair performance; light house. Klark Scoville co. 26-1.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Ladder of Life 27. Ottumwa Quartette 28. Edouard D'Oize 1. The Span of Life 7. The Village Postmaster 14.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Tyranny of Tears Nov. 17. Quo Vadis 24. Reaping the Whirlwind 28. Gilbert Stock co. 3-8.

WILLSBURG. BALDWIN'S THEATRE (C. A. Rathbone, manager): Where is Cobb Nov. 19; fair business; co. good. Human Hearts 28. The Village Postmaster 30. Smith's Wife 29 canceled.

HORNELLSVILLE. SHATTUCK OPERA HOUSE (M. Reis, lessee; C. W. Herbert, manager): Human Hearts Nov. 27. Quo Vadis 28. All Aboard 29.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): The Last First Nov. 23. Vogel and Deming's Minstrels 4.

FREDONIA.—GRAND OPERA HOUSE (Starr and Davis, managers): Duffy's Jubilee Nov. 21 canceled. A Homespun Heart 8.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Quo Vadis Nov. 22. Human Hearts 26.

LOWVILLE. TOWN HALL (George Sherwood, chairman): The American Girl Nov. 17 pleased fair house. Hungarian Orchestra 24. A Ride for Life 27.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Dark.

WHITEHALL. MUSIC HALL (A. M. Andrews, manager): Dark.

NORTH CAROLINA.

NEW BERNE. MASONIC OPERA HOUSE (J. C. Green, manager): Johnny on the Spot Nov. 12, 13, failed to appear. Herald Square Opera co. 14-16 to large and appreciative audiences in La Mascotte, Billee Taylor, and Giroflé-Girofla. Mabel Paige co. 26 canceled.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Mathews and Bulger in The Night of the Fourth Nov. 15; good and enthusiastic house. A Milk White Flag 17; good business; co. not up to standard. Rusco and Holland's Minstrels 19; S. R. O.; good performance.

ELIZABETH CITY. ACADEMY OF MUSIC (C. W. Overman, manager): Harry Lindley co. Nov. 15-17 in The Diamond Queen, The Castaways, The Mail Girl, and In the Klondyke; light business; performances poor. The Spider and the Fly 22. Polk Miller 3.

GREENSBORO. GRAND OPERA HOUSE (J. D. Plummer, manager): A Pair of Tramps Nov. 12; good house; audience pleased. Town Topics 17; small house; audience delighted. Black Patti's Troubadours 27.

GREENSBORO. ACADEMY OF MUSIC (T. J. McAdoo, manager): Uncle Clayton co. Nov. 12-14 presented In Darkest Russia, The Masquerade Ball, The Sultan's Daughter, and Why Jones Left Home to capacity; co. above average.

GOLDSBORO. MESSENGER OPERA HOUSE (R. C. Rivers, manager): A Milk White Flag Nov. 16; large and pleased audience. Rhoda Royal Circus 19; large crowds; performance fair.

TARBORO. OPERA HOUSE (J. A. Weddell, manager): Herald Square Opera co. Nov. 7; a crowded house; audience pleased.

CHARLOTTE. OPERA HOUSE (Nat Gray, manager): A Milk White Flag Nov. 19 pleased a large audience.

NORTH DAKOTA.

GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): Why Smith Left Home to fair business Nov. 15; good performance. Old Jed Prouty 21. King Erastus 29.——ITEM: Local Manager McMaster is in Duluth and West Superior on business.

FARGO. OPERA HOUSE (C. P. Walker, manager): A fine production of Shenandoah to good house Nov. 13. Richard Golden in Old Jed Prouty 16 won golden opinions. Why Smith Left Home 19. The Man from Mexico 21. William Owen 28-1. Neill co. 4, 5. A Stranger in a Strange Land 6.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): Richard Golden in Old Jed Prouty Nov. 17; large and enthusiastic audience.

WAHPETON. OPERA HOUSE (R. W. Beatty, manager): A Celebrated Case Nov. 16; good and satisfied audience.

JAMESTOWN. OPERA HOUSE (H. P. Smart, manager): Old Jed Prouty Nov. 24.

OHIO.

TOLEDO. VALENTINE THEATRE (J. M. Bode, manager; Otto Kilves, business manager; Maclyn Arbuckle in The Sprightly Romance of Marsac to poor houses 15-17; support excellent; performance enjoyable. Tim Murphy in A Bachelor's Romance also drew slim house 19. Mr. Murphy's conception of David Holmes differs greatly from Mr. Russell's. Friend Fritz, with Marion Manola and a small, though capable co., entertained a handful of people 20-21. The Estonians 3.——LYCEUM THEATRE (Frank Burt, manager): A Tin Soldier to fair business 15-17. The Telephone Girl 18-21 proved to be one of the best attractions and business was correspondingly good. An American Gentleman 28-1. A Hole in the Ground 3-5. Kellar 6-8.——BURT'S THEATRE (Frank Burt, manager): The Land of the Living and East Lynne to slim business 15-17. Man's Enemy to fair houses 18-21. Ned Lowler and Dorothy Rossmore sustained leading roles successfully. The Limited Mail 22-1 on the Suwanee River 2-5. C. M. EDSON

DAYTON. VICTORIA THEATRE (Lee M. Bode, general manager; C. C. Miller, business manager; Empire Vaudevillians to fair business Nov. 14-17; vaudevillians high class; Gertrude Coghlan in Vanity Fair 16, 17. The Sprightly Romance of Marsac to light business 19, 20. Maclyn Arbuckle, W. J. Ferguson, Henry Bergman, Edward Abeles, Horace Lewis, Margaret Fuller, Sandol Milliken, Kate Lester, Laura Clement, and a bevy of pretty girls in the second act led by Arabelle Whitford gave a fine interpretation.——PARK THEATRE (Harry F. Fields, manager): A Humpsmun Heart 15-17; S. R. O.; play and co. well received. On the Stroke of Twelve 19-21; S. R. O.; a melodrama of unusual strength.——ITEM: The indications are that Manager Harry F. Fields will be greeted with a packed house to hear his illustrated talk on the Passion Play at Park Theatre 25.

J. W. WEIDNER

LIMA. MARKET SQUARE THEATRE (Frank W. Adams, manager): Foster Gilmore in Kidnapped in New York Nov. 17 drew a good house considering severe performance. Foster Gilmore, George Leslie, C. W. Goodrich, Tony Cecil, Roland Wallace, William Hallman, Miss Shirley, Camilla Crume, Lillian Shirley, Josephine Dull, and Baby Vivian were satisfactory. Chicago Stock co. opened 17 for a week in The Australian; packed house pleased.——ITEMS: Charles Murphy, who managed the Opera House at Madison, Ind., has sold out and moved to Urbana.—George Dudley has joined the Chicago Stock co.—Harry H. Williams, several years manager Market Square Theatre, has returned to Cuba as Postal Inspector, after a month's visit here.—Fred Hart, formerly an attache of Bennett's Opera House, is the architect of the Pythian Theatre at Marshall, Ill.

WILLIAM H. McGOWN.

WARREN. OPERA HOUSE (Elliott and Gedger, managers): Dr. Jekyll and Mr. Hyde, with C. J. Venie in the title-role, assisted by a capable local cast, given under the auspices of the Bathbone Sisters, Nov. 20 and 21, was pleasing. S. R. O. Mr. Venie gave an excellent portrayal of the dual character. The cast was made up as follows: Gertrude Carew, Grace Conzett; Sir Danvers Carew, William Eatwell; Dr. Lanyon, M. E. Murray; Detective Johnson, Joseph Smith; Mr. Utterson, W. A. Spill; Jennie, Jessie Hull; C. A. P., Louis Griffith, while Minnie Waldeck took the part of the old hag. Each part was well cared for, the best work being done by Miss Waldeck. My Aunt's Nephew 27. On the Suwanee River 29. On the Stroke of Twelve 7. The Evil Eye 8. Rose Eytches 13. Human Hearts 15.——ITEMS: Carolen Clawson, of At the White Horse Tavern, who was taken ill with fever at Kansas City, is now at her home in Warren. She is improving slowly, and will not resume her stage duties for several weeks to come.—Steps are on foot for the organization of a private theatrical co. of local talent to give a series of productions here the present season. The newly remodeled Elks' hall will soon be ready for occupancy.

SPRINGFIELD. GRAND OPERA HOUSE (E. B. Fultz, manager): Davidson Stock co. Nov. 15-17 opened to S. R. O.; performances good. Repertoire: Darkest Russia, She Couldn't Marry Three, Moths of Society, and Dangers of a Great City; business fair for rest of week. Kidnapped in New York 19; Topheavy house; fair performance. The Kilties Band 20; S. R. O.; every number encored; receipts $1 250. Damon and Pythias (local) 21; good audience. Frank Keenan 22. Stetson's U. T. C. 24. Field's Minstrels 28.——BLACK'S OPERA HOUSE (Charles B. Brunner, manager): Little Irene Myers co. 12-17; good house; performance satisfactory. Repertoire: The Stowaway, Little Lord Fauntleroy, Ten Nights in a Barroom, and The Maid of the Mill. A Tin Soldier 19 was enjoyed by good house. Sandy Bottoms 21 canceled. City Sports 26. A Night in Chinatown 28. Finnigan's Ball 29. My Aunt's Nephew 1.

EAST LIVERPOOL. GRAND OPERA HOUSE (J. A. Norris, manager): The Village Postmaster Nov. 15 pleased a full house. Devil's Auction 16; big business; performance first class. New England Opera co. 17 failed to appear. Daniel R. Evan co. opened to capacity 19 in His Love and His Wife, and business has continued good; co. above average. Repertoire: O'Brien the Contractor, The Three Musketeers, A Midnight Marriage, A Fatal Wedding, and The Galley Slave. Holden Comedy co. 26-1. Field's Minstrels 6. R. L. Cunnock, lecture course, 7. Sherlock Holmes 8. Eight Bells 10. Kellar 12.——ITEM: The New England Opera co., that was to have appeared here 17, is reported stranded at Wellsville.

FINDLAY. MARVIN OPERA HOUSE (W. C. Marvin, manager): Davidson Stock co. presented Darkest Russia, She Couldn't Marry Three, and Moths of Society Nov. 12-14; co. was liberally patronized and pleased. A Run on the Bank to good house 15; audience pleased. John Thomas Concert co. crowded the house 16. Stetson's U. T. C. to fair audience 17; co. fair. Alvin Joslin drew slim business 19, but pleased. Marion Manola 22. A Homespun Heart 26. A Woman in the Case 29. A Night in Chinatown 1. Rip Van Winkle 3.

MARIETTA. AUDITORIUM (L. M. Lucks, manager): A Romance of Coon Hollow Nov. 20. Lafayette Stock co. 8 canceled. The Evil Eye 15. King Dramatic co. 22-29.——(M. G. Seiberd, manager): Little Irene Myers co. opened for a week 19 to S. R. O.; excellent co. Plays: The Ensign, The White Rat, Little Lord Fauntleroy, The Stowaway, The Two Orphans, and Under Two Flags; large audiences, Field's Minstrels 1. Uncle Sam in China 5 canceled. A Wise Woman 8.——(High School Lyceum Course): Maud Ballington Booth 4.

NORWALK.—OPERA HOUSE (Eugene Rook, manager): Creston Clarke in The Only Way Nov. 15; fair house; pleasing performance. Marion Manola in Friend Fritz 17 pleased a fair audience. Edward Harrigan in Old Lavender 20 pleased big business. Howe's Moving Pictures (return) 21 were satisfactory. Kidnapped in New York 23. South Before the War 24.——ITEM: Manager Stanley, of the Casino, writes from London that he and Mrs. Stanley are thoroughly enjoying themselves abroad.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boechling, manager): The Gibneys closed an excellent week Nov. 17. Plays: May Blossom, Sapho, Angie, the Country Girl, The Devil's Mine, and Down in Maine. The Tyranny of Tears 19. Tim Murphy in A Bachelor's Romance pleased a fair audience 20. The Telephone Girl 24. The Limited Mail 26. William Bonnell 27. My Aunt's Nephew 29. On the Suwanee River 1. Wilbur Opera co. 3-8.

PIQUA. OPERA HOUSE (C. C. Sank, manager): Kidnapped in New York Nov. 20; fair business; performance good. Lillian Shirley and George Leslie made hits. On the Suwanee River 22. Si Plunkard 26. Midnight in Chinatown 28.——ITEM: Harry Hardy, business manager of Rose Melville, who has been sick at his home in this city, expects to rejoin the co. next week.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): John Griffith in Spartacus the Gladiator Nov. 17; co. good; small house. Finnigan's Ball 19; fair audience; co. fair. Thomas Jefferson in Rip Van Winkle 20; fair sized audience; co. not what was expected. Isham's Octoroons 21, 22; small houses; co. poor. The Dairy Farm 27. Reaping the Whirlwind 29. Sherlock Holmes 4. Kellar 11. Next Door 17.

BELLAIRE. COLUMBIA THEATRE (Edward L. Moore, manager): Black Patti's Troubadours Nov. 15 pleased large audience. King Dramatic co. opened for five nights 19 to S. R. O. with Hands Across the Sea. Other plays: Sapho, The Cherry Pickers, Cumberland '61, Monte Cristo, and The Sporting Duchess; co. good. Devil's Auction 20; good business; excellent performance.

AKRON.—JACKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Mrs. B. O'Shaughnessy Nov. 13; fair business; pleasing performance. The Real Widow Brown 15 pleased a fair house. Pussy and St. John in A Run on the Bank 19; big house; first-class performance. For Her Sake 22. Midnight in Chinatown 26. A Wise Woman 30. My Aunt's Nephew 7.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Devil's Auction Nov. 17; full house; audience delighted, especially with Annie Lloyd. Alice Stoddard, Clements Sisters, Madge Terrence, Amelia Mayeroffer, the Brothers Leando, Richard T. Brown, and Irene and Zaza, John Griffith 22. Field's Minstrels 30. International Operatic co. 3.

ALLIANCE. OPERA HOUSE (George F. Dorman, manager): South Before the War Nov. 20; good business; fair performance. A Spring Chicken 24. Ideal Stock co. 25-30.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): John Griffith in Spartacus pleased a fair audience 15. Thomas Jefferson in Rip Van Winkle 20 pleased a large house. John B. De Motte 24. Chicago Opera co. 27.

MARION. GRAND OPERA HOUSE (Charles E. Perry, manager): Tim Murphy in A Bachelor's Romance Nov. 16 pleased large house. Chicago Opera co. 17. Is pleased fair sized houses. Gertrude Coghlan in Vanity Fair 21. Stetson's U. T. C. 22. Frank Keenan 26. Isham's Octoroons 29. Thomas Jefferson 30.

CHILLICOTHE. MASONIC OPERA HOUSE (E. S. Robinson, manager): Over the Fence Nov. 15 canceled. Hope Booth in War on Women 17; good business; co. good. Marie Von Wegern in Tante Bemmchen in Amerika 20 was well received by large audience. Hello, Bill 21 pleased good business. Edward Harrigan 28. Williams and Walker 29.

HAMILTON. GLOBE OPERA HOUSE (Tom A. Smith, manager): A Ward of France Nov. 17; fair business; good co. Frank Keenan in A Poor Relation 20; big house; satisfactory performance. Kilties' Band 21; fair audiences. Chicago Stock co. 26. A Wise Guy 3.

PORTSMOUTH. GRAND OPERA HOUSE (Smith and Whitehill, managers): Alvin Joslin to a large audience Nov. 14; co. fair. The Real Widow Brown delighted a fair audience 17. On the Suwanee River 24. A Poor Relation 27. Little Event co. 30-1. Old Arkansaw 8. Davy Crockett 12. John Griffith 27.

ASHTABULA. AUDITORIUM (Robertson and Faulkner, managers): The Village Postmaster Nov. 17; fair house; performance satisfactory. The Dairy Farm 20. A Homespun Heart 7. Joseph Murphy 11.——SMITH'S OPERA HOUSE (James L. Smith, manager): Chicago Opera co. 21.

LIMA. PALMER OPERA HOUSE (H. G. Hedemann, manager): Kidnapped in New York Nov. 14; fair house. The only Way pleased a medium house 16. A Bachelor's Romance pleased a fair house 17. Gertrude Coghlan in Vanity Fair 22. King of the Opium Ring 29. A Wise Woman 30. The Bostonians 4.

XENIA. CITY OPERA HOUSE (Charles McClellan, manager): Chicago Stock co. Nov. 12-17 presented The Australian, Mr. Uncle from New York, Quo Vadis, The Middleman, The Fatal Card, and The Wyoming Mail; small attendance; performances good. Barlow and Wilson's Minstrels 27.

ST. MARYS. GRAND OPERA HOUSE (H. G. McLain, manager): A Homespun Heart Nov. 27. A Rogue's Time 27.——PALACE THEATRE (Burt Gerrett, manager): Foster Gilmore presented Kidnapped in New York before a large house 15. For Her Sake 22. The Convict's Daughter 12.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Spring Chicken Nov. 20 failed to appear. Flanigan's Ball 26. Barlow and Wilson's Minstrels 30. The World Against Her 6. Uncle Josh Spruceby 8.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Spring Chicken Nov. 14; poor business. Howard-Dorset co. opened for a week to S. R. O. Hello, Bill 26. Devil's Auction 28.——ITEM: A Spring Chicken closes here.

NEWARK. AUDITORIUM (J. R. Rosebraugh, manager): Tim Murphy in A Bachelor's Romance (return) Nov. 15; large and appreciative audience. For Her Sake 17; business good. Frank Keenan 23. Marion Manola 26.

MASSILON. NEW ARMORY (William R. Lipps, manager): John Griffith in Spartacus pleased a good audience Nov. 17. Rip Van Winkle 22. My Aunt's Nephew 28. Kidnapped in New York 30. Isham's Octoroons 4. Flanigan's Ball 15. Next Door 17.

BRONTON. MASONIC OPERA HOUSE (R. F. Ellsbury, manager): Si Plunkard Nov. 17 pleased large audience. Black Patti's Troubadours 20; large house; good performance. Devil's Auction 24. Keystone Dramatic co. 26-1.

COSHOCTON. OPERA HOUSE (Miller and Robinson, managers): A Night in Chinatown canceled Nov. 15. John Griffith in Spartacus 21; large audience; poor performance. Rip Van Winkle 27. Over the Fence 29.

ELYRIA. OPERA HOUSE (H. A. Dykeman, manager): Pussy and St. John in A Run on the Bank Nov. 16 pleased a fair house. Harry Shannon co. 19-24 presented The Squire's Daughter and The Rogues' Gallery 19, 20; business and co. good.

DELAWARE CITY. OPERA HOUSE (Wolfe and King sharing managers): E. E. Naylor, city manager: A Run on the Bank Nov. 15 pleased a well filled house. Stetson's U. T. C. 22. Rip Van Winkle 28. Kellar 3. Standard Stock co. 10-15.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): Barlow and Wilson's Minstrels Nov. 16; fair house; poor performance. Charles Mortimer co. 3-6.

LORAIN.—WAGNER'S OPERA HOUSE (Charles Knapp, manager): A Run on the Bank Nov. 17; good attraction; good house. Kidnapped in New York 24. Harry Shannon co. 26-1.

CAMBRIDGE. HAMMOND'S OPERA HOUSE (R. Hammond, manager): Barlow and Wilson's Minstrels Nov. 17; fair house pleased. Isham's Octoroons 19; good attendance and performance. City Sports 26.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Carpenter's Quo Vadis to S. R. O. Nov. 16. Howe's Pictures 4.——ITEM: Clay Lambert joined Quo Vadis here as general agent.

FREMONT. OPERA HOUSE (Heim and Haynes, managers): Marion Manola in Friend Fritz Nov. 19; fair and delighted audience. Egypta (local) 20-1. Thomas Jefferson 6.

TOLEDO.—CLARK'S OPERA HOUSE (E. C. Clark, manager): Delmore and Wilson in My Aunt's Nephew pleased a fair house Nov. 20. Caught in the Web 27. Ricardo Ricci Concert co. 29.

MANSFIELD. MEMORIAL OPERA HOUSE (E. R. Endly, manager): Hope Booth in War on Women Nov. 15; fair audience; co. fair. Thomas Jefferson 29. Isham's Octoroons 1. Sherlock Holmes 3.

NEW COMMERSTOWN. CITY OPERA HOUSE (W. D. Swan, manager): Barlow and Wilson's Minstrels pleased fair house Nov. 19. Thomas Jefferson 23.

ST. MARYS. WOODWARD THEATRE (Forbing and Torry, managers): For Her Sake (return) Nov. 19; S. R. O.; audience pleased. Barney Gilmore 21. Isham's Octoroons 26. A Homespun Heart 28.

CANTON.—THE GRAND (M. C. Barber, manager): Wilbur Opera co. closed a week Nov. 17; business fair; co. unsatisfactory. South Before the War pleased a large audience 19. Chicago Opera co. 23.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (Will Timmermeister, manager): Alvin Joslin Nov. 16; fair house; performance fair. A Breezy Time 27.

STEUBENVILLE. OLYMPIA (F. J. Watson, manager): Edward Harrigan in Old Lavender pleased a large house Nov. 19. My Aunt's Nephew to good business 21.

PORTORIA.—ANDES' OPERA HOUSE (H. C. Campbell, manager): Mrs. B. O'Shaughnessy Nov. 20; fair performance; poor house. Thomas Jefferson 4. My Aunt's Nephew 11.

TROY.—OPERA HOUSE (Barnett Brothers, managers): A Homespun Heart Nov. 19; good performance; fair business. A Breezy Time 29.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Empire Stock co. Nov. 19-24 failed to appear.

MIDDLETOWN. SORG OPERA HOUSE (Paul A. Sorg, manager): Gertrude Coghlan in Vanity Fair Nov. 15.

MARYSVILLE. CITY OPERA HOUSE (Anderson and Lovell, managers): For Her Sake Nov. 20; fair house; performance good. Finnigan's Ball 30.

CANAL DOVER. BIG FOUR OPERA HOUSE (Reiter and Cox, managers): South Before the War Nov. 17; good house. My Aunt's Nephew 28.

GREENFIELD.—OPERA HOUSE (H. C. Simmons, manager): Si Plunkard Nov. 20; S. R. O.; pleased audience.

MARTIN'S FERRY. STAR THEATRE (J. F. Blumenberg, manager): A Romance of Coon Hollow Nov. 24.

TIFFIN. NOBLE'S OPERA HOUSE (C. F. Collins, manager): Stetson's U. T. C. Nov. 16; packed house; good performance. A Poor Relation 28.

CARROLLTON. GRAND OPERA HOUSE (Kemmerer Brothers, managers): Ehring's U. T. C. Nov. 21.

DEFIANCE. CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): A Homespun Heart Nov. 23. Kidnapped in New York 1.

NORWALK. GARDNER MUSIC H

THE DEATH OF CHARLES H. HOYT.

Charles H. Hoyt died at his home, Charlestown, N. H., on Nov. 20, of paresis. Early in August he was released by court order from a private asylum at Hartford, Conn., to which he had been committed, and he went to his home under guardianship of James O. Lyford. His health gradually failed and, although he was able to be about until almost the last moment, it was known to his physicians and to his nearest friends that there was practically no chance of recovery.

Mr. Hoyt had been ill ever since the death of his second wife, Caroline Miskel Hoyt, and her babe, in October, 1898, this double bereavement breaking him in body and in spirit. A great share of the time since he had spent in vain efforts to regain his strength by rest in Florida, at Lake George and elsewhere. In July he was sent to the asylum at Hartford because some of his friends believed that such a step must be taken for his own good. Mr. Hoyt protested earnestly and, in the end, other friends secured his release and the appointment of a guardian. A deputation of twenty-five persons from Charlestown escorted Mr. Hoyt to his home there, and it was given out not only that his health was returning rapidly, but that he was at work on a new play that he meant to call A Bunch of Blue Ribbons. The announcement of his death came, therefore, as a surprise to all those unaware of his real condition.

Funeral services were held on Nov. 23 at St. Luke's Church, Charlestown, where the remains lay in state for several hours and were viewed by hundreds of the people of the country-side, among whom Mr. Hoyt had been popular as well as prominent. The Rev. R. S. Lassiter, rector of the church, conducted the services, being assisted by the Rev. Howard F. Hill, of Concord, N. H. The interment was made in the adjoining cemetery, the mourners walking from church to grave, for it was but a little way. The pallbearers were Clay M. Greene, Edward E. Kidder, Milton Nobles, Harry Conor, Joseph R. Grismer, Herbert Bond, Frank Wood, Charles H. Radford and Frank W. Hamlin. Many beautiful floral tributes were sent by Mr. Hoyt's associates in the Judiciary Committee of the New Hampshire Legislature of 1895, Thomas B. Clarke, Mr. and Mrs. Frank McKee (Isabelle Coe), A. H. Hummel, Earl S. King, Eugene Tompkins, E. M. Dasher, Harry Conor and others.

A special meeting of the Board of Trustees of the Actors' Fund of America was held on Thursday, with President Louis Aldrich, A. M. Palmer, De Wolf Hopper, Jacob Litt, John Drew, Daniel Frohman, William H. Crane, Milton Nobles, F. F. Mackay and Harry Harwood in attendance. Mr. Nobles was appointed to represent the Fund at the funeral, and the following resolutions, drawn by Mr. Palmer, were adopted:

The members of this Board have learned with the deepest regret of the death of their late friend and associate, Charles H. Hoyt, and, desiring to give formal expression to the feelings of sorrow which this event has caused them, have this day at a special meeting convened by the President:

RESOLVED, that we can but regard Mr. Hoyt's death as a most serious loss to the Actors' Fund of America. He has ever been its friend, contributing to it at all times of his means, always giving it freely the use of his theatres, of his plays, and of his companies, and serving it faithfully and well as its treasurer and as a member of its Board of Trustees.

RESOLVED, that in his death we also feel the American stage has lost one of its most sincere and able friends. As a humorist he was unequaled among all the young American writers who, within the past two decades, have turned their attention to play writing. He created a new and fascinating form of entertainment, and his name, in connection with a certain class of harmless, breezy and most amusing plays, will long remain familiar as a household word to the theatregoers of his generation. As a manager he exhibited great business ability, a wonderful knowledge of stagecraft, and a most sure and apt judgment as to the qualities of players. Many actors now occupying positions of importance and of high rank in public esteem owe their discovery and development to Charles H. Hoyt, and by them, as well as by the hosts of others whom he employed, he will ever be gratefully remembered. In his untimely death the actor has lost an honest friend and a generous employer, the amusement seeking public one of those who intuitively recognized its wishes and catered to them with almost unfailing success, and the managerial guild one of its most popular, successful and important members. Such a loss is ever to be deeply deplored.

RESOLVED, that these resolutions be spread at length upon the minutes of this Board, and that a copy of them, duly attested by the President and Secretary, be sent to Mr. Hoyt's executors.

The Lambs also held a special meeting on Thursday, when similar resolutions were adopted, and a committee, John Miley, Edward E. Kidder, Clay M. Greene and Joseph R. Grismer, were appointed to attend the funeral.

The will of Mr. Hoyt was filed for probate yesterday. In it he said:

I have no nearer relatives than cousins and distant relatives, and they have never shown any desire for my friendship or good will. I have, therefore, deemed it more consistent with fair dealing to dispose of my property to those who have been my constant companions and well-wishers.

After directing that his body be laid to rest beside that of his late wife, Caroline Miskel Hoyt, in his mausoleum at Charlestown, N. H., he expresses the wish that his plays be gathered and five copies of them be printed, one copy for each of the following: The Lambs' Library, the town library at Charlestown, N. H.; the Actors' Fund, the Tilden Library, and Frank McKee. The instrument continues:

To my partner, Frank McKee, I give my diamond and sapphire ring. To T. Henry French my watch and chain and attachment and the locket with the miniature of my late wife; also my ruby and diamond scarfpin as a souvenir of me, and my snakepin set with diamonds given to me by Mrs. Hoyt, as a souvenir of her. To my lifelong friend, Elwood M. Dasher, I bequeath a 35 per cent. interest in all my plays. Out of my insurance I desire that $5,000 be paid to Isabella McKee, daughter of my partner.

His homestead at Charlestown, N. H., he bequeathed to the Lambs' Club, and desired that it be known as "The Lambs' Pasture." The will was executed in 1898.

All of the profits from Mr. Hoyt's plays, beyond the bequest to Mr. Dasher, are to go to Frank McKee, who is to continue the business of Hoyt and McKee.

The residue of the estate is created a trust, from the income of which $300 a year is to be paid for the care of his mausoleum and of "The Lambs' Pasture." Half of the remainder of the income goes to Frank McKee. Mrs. Sarah M. Scales and Mary M. Scales, mother and sister of Mrs. Hoyt, receive $5,000 jointly. To Fred R. Zweifel $3,500 is bequeathed; W. H. Currie gets $10,000; Elwood M. Dasher, $10,000; Charles Goodman, the testator's valet, $2,500; Thomas Davis, Sr., his gardener, $1,000. To Abraham H. Hummel and to Herbert W. Bond the sum of $1,000 each is bequeathed, which Mr. Hoyt wished to be invested in a ring or souvenir by which to remember him.

The executors are Frank McKee, Herbert W. Bond, of Charlestown, N. H., and Thomas B. Clarke, of this city.

Charles Hale Hoyt was born on July 26, 1860, at Concord, N. H., where his father was a wholesale merchant. He attended the Boston Latin School and received an appointment to West Point, but failed to pass the physical examination. In 1875 his young mind became filled with ambition to be a Western stock raiser. His father purchased for him an interest in a Colorado sheep ranch and, after six months' experience, he was glad to return to the East. Going to Boston, he sought employment at the newspaper offices, but met with small encouragement and began to read law at Charlestown. Then he undertook newspaper work at St. Albans, Vt., and finally found a place on the staff of the Boston *Post*, in which paper his humorous column, headed "All Sorts," soon attracted attention.

His first dramatic work was a one-act sketch, Gifford's Luck, written for Frank Wright at the instance of Manager Harris, of the Boston Howard Athenæum. This was well received, and the new dramatist promptly turned out a melodrama, Cezalia, which was likewise approved by the critics, although it was not profitable.

One day he told Willie Edouin about the experiences of a man who had tried to run a hotel at Charlestown, and Mr. Edouin was so amused by the recital that he offered to produce a play based upon the incidents. So A Bunch of Keys was written. Mr. Hoyt thought it trash and Mr. Edouin is said to have agreed with him, but Mrs. Edouin, the late Alice Atherton, had faith in it, and purchased by Mr. Edouin and Frank W. Sanger for $500, it was presented at Providence, R. I., and went badly. The late Charles W. Thomas, whom Mr. Hoyt always declared to have been his best critic, saw the play and told the author that it represented a new departure in farce writing, but it was acted in old style, and there was hope for it if played better. Hoyt tried to buy it back, yet Mrs. Edouin protested. Hoyt rehearsed the company himself, and the next performance, at Lowell, Mass., was completely successful. A Bunch of Keys was first played in New York at the San Francisco Minstrels Opera House on March 26, 1883, and it is still being done on the road. A Rag Baby, which made Frank Daniels notable, was produced early in 1884 and made an immediate hit. A Parlor Match was the next work of Mr. Hoyt. It was an elaboration of The Book Agent, in which Charles E. Evans and the late William F. Hoey appeared. These players produced it at Tony Pastor's Theatre on Sept. 22, 1884, with great success and paid $3,000 for it. They continued in it for many years and made fortunes, which Hoyt said he didn't begrudge them, for they were such good fellows. A little known farce by Hoyt, A Case of Wine, was produced by C. R. Bishop, at Austin, Tex., on Nov. 10, 1884. A Tin Soldier was successfully launched on May 3, 1886, at the Standard Theatre, in this city, and at the same playhouse, on Aug. 16, 1886, Hoyt's only opera, The Maid and the Moonshiner, failed to please. Hoyt is quoted as observing that its misfortune was due to the fact that its title did not begin with the article "A," and he never named another play without this magic letter. A Hole in the Ground was presented at the Fourteenth Street Theatre, this city, on Sept. 12, 1887.

Charles W. Thomas had become the playwright's partner, and the almost persistent success of their enterprises assured to them a very large income. A Midnight Bell was the next play. It was produced during the Winter of 1887-88 and was a radical departure from the farce methods of the earlier plays, to which, however, the author returned in A Brass Monkey, produced on May 22, 1888. At about this time the dramatist married Flora Walsh, for whom he wrote the role of Rossy in A Texas Steer, which was first played on April 28, 1890. There is a story to the effect that this play was put together in five days and that the author was directing rehearsals of the first act before the last act was written. A Trip to Chinatown had its original production on Sept. 18, 1890, and proved by all odds the most successful of all of the Hoyt plays. It is said to have made $500,000 in its first five years, and it holds the record for the longest consecutive run in the annals of the American drama.

Mrs. Hoyt died in 1893, and in March, 1894, Mr. Hoyt married Caroline Miskel, who was looked upon as one of the most beautiful women in America. She had appeared in Hoyt's A Temperance Town, produced on March 14, 1892. The next play was A Milk White Flag, first presented on Dec. 23, 1893. This play, which satirized in a measure matters funereal, was unfavorably received at first, but subsequently was whipped into shape and is still being played. Upon the death of Charles W. Thomas, Frank McKee became Mr. Hoyt's partner, and they, having acquired the lease of the Madison Square Theatre, changed its name to Hoyt's Theatre. A Black Sheep was produced originally on Sept. 10, 1894. For his beautiful wife Mr. Hoyt then wrote perhaps his cleverest satire, A Contented Woman, which was first played on Sept. 2, 1895. An unsuccessful effort, A Runaway Colt, was presented on Nov. 12, 1895. A Stranger in New York first saw the light on Feb. 15, 1897, and A Day and a Night on April 18, 1898. Mr. Hoyt's last play, A Dog in the Manger, was produced in Washington on Jan. 30, 1899, and was a complete fiasco.

The death of his second wife and her babe had prostrated the dramatist, and he seemed to be no longer able to put forth the inimitable humor of his earlier works. The light had gone out of his life and his health failed. He went to Florida to recuperate and later took a European trip, but the health that he sought to regain never came back to him again. Only occasionally did he take active interest in his own plays, still touring, or in his business affairs, although, as appeared at the time of his commitment to the asylum, he kept strict account of all his property. The failure of the London production of A Stranger in New York is believed to have been a bitter disappointment to its author, as was also the recent collapse of A Parlor Match in the same city, where A Trip to Chinatown had proven successful.

Mr. Hoyt was twice elected to the New Hampshire Legislature and served on its Judiciary Committee. He was for a long time an officer of the Actors' Fund and was ever prominent in works undertaken for the good of the theatrical profession or for charity to its less happy members. He was a typical American in appearance, manner and, more than all, in humor. In the dramatic history of the world Mr. Hoyt made for himself a unique place. He devised and carried to success a new form of entertainment, a manner of play that held as much of true satire as do higher and more pretentious comedies, and frequently excelled all rivals in this field. With this very nearly legitimate achievement he contrived to combine the best features of vaudeville, a pleasing element of opera, a hint of burlesque, and a wonderful display of the knowledge of human nature. He gave to the drama a host of types that every one had laughed at in real life, but that no one before him had regarded as practicable for stage use, and he let these playfolk say and do the very things that had amused thousands off the stage, yet had not been shown in theatres. The novelty of this idea and the incomparable skill with which it was realized were the secrets of his great success, and the apparent utter inability of any one to imitate his work even approximately is the truest tribute to his genius.

It comes to few men to do so much as did Mr. Hoyt for the good of his fellow men. The countless hours that he made pleasant for myriads of mortals, the numberless cares and sorrows that he made men and women forget when they saw his plays, will stand as the sweetest monument that could be reared to his memory. In his own life there was more of sadness than of cheer, and it was the last terrible bereavement, as has been said, that killed even the Muse that had striven so long for others' merriment, leaving only gloom and shadow. At the time of Mr. Hoyt's commitment last Summer the local newspaper at Charlestown, N. H., where was the playwright's beautiful home, printed these words:

Now silence broods in the casino at the Hoyt place. Dust is on the floors. The furniture used in rehearsing the plays is pushed to the wall and covered with cloths. On one of the tables are several tennis rackets. A couple of bicycles, covered with dust, one a full-nickel woman's wheel, stand against the wall. Upstairs in the dance hall the spiders are spinning webs. The icehouse is empty and the "den" is abandoned. The silence of the place is oppressive. It is in the parlor that the pathos of this broken home comes to one with full force. The room has not been opened since the death of the beautiful Caroline Miskel Hoyt. The furniture is covered up in the middle of the long room. The rugs are piled in a corner. On the walls are numerous pictures of Mrs. Hoyt in various poses, as there are all over the house. On a pile of rugs rests a great oval picture of the famous beauty whom Hoyt adored, in a gold frame. It is his favorite picture of his wife. Strikingly beautiful in any picture, Mrs. Hoyt's face dazzles one in this. It is a head and shoulders study, done in pastel. The woman's large eyes look straight at one smilingly and impel one to turn from that echoing room, with its piled-up furniture, and go away from the place.

Fourteen plays of Mr. Hoyt's have been acted this season and nearly all of them are still touring. The list of prominent players that will be remembered for their association with the Hoyt plays is almost astonishing in its length. Among them a random memory recalls Frank Daniels, Harry Conor, Harry Gilfoil, George Richards, Eugene Canfield, Charles E. Evans, William F. Hoey, Frank Lawton, Charles Cowles, George A. Beane, Charles Stanley, Willie Edouin, James B. Mackie, Tim Murphy, Will H. Bray, William Devere, Otis Harlan, Tom Browne, W. H. Currie, Frank Lane, James T. Galloway, Julius Witmark, Matt B. Snyder, George A. Schiller, Charles P. Morrison, Arthur Pacie, Barry Maxwell, Charles Reed, William Collier, R. J. Dillon, Lee Harrison, Maude Adams, Belle Archer, Caroline Miskel Hoyt, Isabelle Coe, Anna Boyd, Flora Walsh, Minnie French, Queenie Vassar, Bessie Clayton, Ada Bothner, Virginia Earle, Geraldine McCann, Loie Fuller, Patrice, Mary Marvel, Lansing Rowan, Clarisse Agnew, the Angeles Sisters, Sadie Martinot, Nellie Butler, Bessie Sanson, Sadie Macdonald, Jeannette St. Henry, Edna May, Allene Crater, Mae Lowrie, Katie Putnam, Anna Robinson and Alice Atherton.

PROFESSIONAL DOINGS.

Frank R. Shalters, who has been managing the Grand Opera House, Bethlehem, Pa., for Mishler and Worman, lessees, since the opening of the season, has resigned, to accept a position with the Eugenie Blair company. O. H. Gernont, of Allentown, succeeds him.

The New York *Sun* has so long willingly allowed itself to be a medium for that coterie of managers who inflate all their records that it has become second nature. When noting the ordinary happenings of the day it unwittingly drifts into the same methods. The other day it recorded of one Dennis Shannon, who died Nov. 1, that "for more than a quarter of a century he ran the Bridge fruit stand." As the Brooklyn Bridge was opened less than seventeen and a half years ago, "over a quarter of a century" appears to press the limit.

Manager Frank W. Nason, having recovered from a recent surgical operation, has rejoined Duffy's Jubilee, and reports excellent business in New England. Charley Frey has made a hit in the title-role.

E. H. Wood, formerly contracting agent for Buffalo Bill's Wild West, has accepted a position with Fitz-Hugh and Company, of Chicago and New York. Mr. Wood will be in charge of the show car department of the company, with headquarters in Chicago.

The Southern Pacific Company have issued a handsome booklet containing the itinerary of the Maurice Grau Opera company's present tour, which will cover 7,956 miles and traverse twenty-eight States between Nov. 2 and Dec. 17.

Owen Davis, author of Reaping the Whirlwind, Lost in the Desert, and Through the Breakers, who has been making the rounds of these companies during the past few weeks, will soon return to the city to prepare for the coming production of The Dawn of Hope, to be presented by Davis, Cullen and Cooke.

The Dawn of Hope will be the next attraction launched by Davis, Cullen and Cooke, who now control the successful melodrama, Reaping the Whirlwind. It will have a preliminary season beginning in February, and is already nearly solidly booked for next season. It is another of Owen Davis' sensational plays.

The United States Court at Kansas City on Oct. 5, it is reported, finally decided a case that involved the rights to Jim the Penman in favor of Howard and Doyle.

Fred J. Woodward and Charles Moose, of the Western A Romance of Coon Hollow company, have been transferred to the Eastern company, changing with Stanley Johns and Albert Butler. The Western company has been engaged to open the new opera house in Scottdale, Pa., and Curwensville, Pa.

S. A. Walker and Margaret Ross, of the Boston Amusement Academy, have joined Prince Pro Tem. Their office will still be open, conducted by J. Francis Hayes and Vera M. Renard.

John Mason and Hilda Spong will head the cast to present R. C. Carton's latest play, Lady Huntworth's Experiment, at the Lyceum on Feb. 3.

A Basso Porto, that had its first English presentation by the Castle Square Opera company last season, is to be sung in London shortly by the Carl Rosa Opera company, under the title of The Harbor Side.

Walter H. Baker and Company, of Boston, have published "In Office Hours and Other Sketches," by Evelyn Greenleaf Sutherland. The other sketches are "A Quilting Party in the Thirties," "In Aunt Chloe's Cabin," and "The Story of a Famous Wedding." The little book is beautifully printed, prettily bound in heavy paper, and will be in request by every one that likes to read bright, clever sketches.

Robert M. Sterrett, the librettist and composer, is busy making alterations in, and additions to, his opera, The Silver Cup, which will be produced early in the Spring.

The Empire Theatre Stock company will return to their home theatre on Dec. 31, presenting Henry Arthur Jones' new comedy, Mrs. Dane's Defence. This season's company includes William Faversham, Jessie Millward, Margaret Anglin, Elsie de Wolfe, Sarah Perry, Jessie Busley, Mrs. G. H. Gilbert, May Robson, Margaret Dale, Guy Standing, Edwin Stevens, Joseph Wheelock, Jr., W. H. Crompton, Sidney Herbert, Oswald Yorke, George Howard, E. Y. Backus, and others.

The Strollers' Christmas play, The Cruise of the Summer Girl, will be enacted for charity at the Waldorf-Astoria, Dec. 7-16. The book is by Louis Fitzgerald, Jr.; lyrics by J. Cheever Goodwin, Safford Waters and Harry B. Smith, and music by Melville Ellis, Safford Waters, Richard Henry Warren, William F. Peters, and Aime Lachaume, B. Sherman Fowler, Victor Beigel, and Reginald De Koven. May Irwin will appear.

Chauncey Olcott's new play, Garrett O'Magh, by Augustus Pitou, is now in rehearsal in this city. It will be presented for the first time on Dec. 31, in Philadelphia, and on Jan. 7 will be brought to the Fourteenth Street Theatre here for a run.

Maxim De Grosz, musical director with the James-Kidder company, and composer of the music for their production of A Midsummer Night's Dream, has received the libretto of L. W. Moore and Ed L. Smith's new opera, The Apple of Paradise, for which he will compose the music. The opera will be tried in Cincinnati on Sept. 18, 1901, and will be put on the road later under management of Frederick W. Clark.

Adelaide C. Russell is now in Paris recuperating from her recent illness, brought on by overwork. During the past year she has appeared successfully in Berlin, Paris, Vienna, and through Russia. She has also been studying under Sarah Bernhardt. Miss Russell is shortly to return to this country.

"Pony" Moore, who has been business manager for Woodward and Burgess, has been appointed manager of the Philippine village at the Pan-American Exposition, Buffalo. He will leave Buffalo for Manila on Dec. 6 to secure one hundred natives, twelve water buffalo and a shipload of curios.

E. D. Shaw, former manager for Robert Downing, recently disappeared. He was acting as advance agent and last reported from Texarkana. Mr. Downing was at loss to account for the action of Mr. Shaw. His accounts were perfectly straight. E. A. Weil, business-manager, went ahead of Mr. Downing temporarily in his place.

Rolling Arthur Jonhson opened his lecture tour, under management of F. E. Kockrill, at Dallas, Tex., on Oct. 15. His repertoire includes three illustrated lectures, "Stories of the Old South and the New," "The Paris Fair of 1900," and "The Passion Play of 1900."

Ben S. Mears, of E. J. Carpenter's Quo Vadis, has been presented with a handsome cup by Thomas J. Langdon to use as Marcus Vinicius, in which part Mr. Mears has been successful.

While the Jefferson De Angelis company were in Cincinnati the other week, several members wrote a two-act operetta, King of Corobulus, which was sung in the parlor of Gerdes' Hotel on Nov. 11. A collection was made for the benefit of a stranded company now in Cincinnati. The libretto and lyrics were by George Schofield, the music by Frederic Knight Logan and Marjorie Walton. In the cast were George Rolland, George Schofield, Frank Milkins, George Williams, Bessie Howard, and Maude Poole. The operetta was staged by Wilfred Gerdes.

Walter H. Baker and Company, of Boston, have published a handsome edition of ten of Henrik Ibsen's plays, bound in paper, and selling at twenty-five and fifty cents, which will be grateful to lovers of the modern drama at popular prices. The same firm is also issuing a series of old comedies, published from the prompt copies of the late William Warren, of the Boston Museum.

Rehearsals of a new musical comedy, A Million a Minute, by William Richard Goodall, will commence to-morrow (Wednesday). In the company are Beulah Esmond, Claire Mitchell, Jessie Burns, Roberta Prime, Louise Sydneth, Harry Brown, Jack Raffael, Frank Nelson, Richard Goodall, Walter Miller and the Victoria Quartette. The production is under direction of Van Tyne and Graham.

Isaac Slaughter, for several years connected with the Opera House at Athens, O., has purchased a half interest in the Carroll Comedy company.

Phineas G. McLean left Lost in the Desert in Chicago, his eyes having failed and being compelled to close his engagement to save his sight.

Fred W. Grey, of John A. Himmelein's Imperial stock company, was initiated on Nov. 22 in Niagara Falls Lodge 346, B. P. O. E.

Elizabeth Tyree and Rhoda Cameron have written the libretto of a comic opera to be called Great Jupiter, and they are now engaged in the unenviable task of trying to get it produced. The music is being written by Henry Worman, of New Orleans.

The Second in Command is the name of Captain Robert Marshall's new comedy, soon to be produced at the Haymarket, London.

Bonnie Jean, a dramatization of "Mistress Penwick," by Henry Hamilton and Seymour Hicks, is to follow Self and Lady at the Vaudeville Theatre, London.

Fire destroyed the Mystic, Conn., Opera House on Nov. 25, entailing a loss of $20,000.

Marie Goetze, leading alto of the Berlin Imperial Opera, was nearly killed by escaping gas in that city on Nov. 22.

Marie Pointon, accused of breach of contract by Elliott Page, tried last week in a local court to prove that she was too young to be bound by a contract, but the court thought not.

Paul Macdonald has undergone a dangerous operation at the New York Post-Graduate Hospital, but expects to be about soon again.

The betrothal of Helena Frederick and Howard Stanton, non-professional, of Philadelphia, has been announced. The wedding will take place during December.

Floye Redledge, who is to play the leading part in a Christmas pantomime, Babes in the Woods, will sail for London on Dec. 1.

The Carlisle Indian football team will attend William T. Keogh's production, The Great Train Robbery, at the Star Theatre on Thanksgiving night, having accepted the invitation of Sunbear, a former student of the Carlisle Indian School, now with the company.

The police gathered in Manager George Winterfeld and Frank Erlau, of the Germania Theatre, on Sunday, charging that their production of the play, Geldbaumer, on that day had broken the Sunday law.

May Hamilton, late of Hodge, Podge and Co., is ill with consumption in a Philadelphia hospital.

A referee was appointed in this city last week to consider Marcus R. Mayer's suit against Olga Nethersole.

Ulie Akerstrom is touring successfully in The Doctor's Warm Reception. Specialties are introduced by Miss Akerstrom and E. S. Morey, Howe and Edwards, the Sanders, Mayme Bryant and J. D. McCabe.

G. Harrison Hunter's dresser got away last week with a lot of jewelry and money belonging to Mr. Hunter, Eleanor Carey and Violet Goodall, of Olga Nethersole's company at Wallack's.

Henry Myers arrived in New York on Nov. 24 to form a company for the preliminary tour of the new play, Human Spiders, by Theodore Kremer.

Zula Klark recently underwent a successful operation at St. Elizabeth's Hospital, in this city. During her absence from the Klark-Scoville company her roles were successfully played by Lillian Anderson.

The Spooners produced on Oct. 31 at Elizabeth, N. J., a new one-act play, Between Two Forts, by Cecil Spooner. On Nov. 16 at Trenton, N. J., they produced Edna May Spooner's two-act play, In 1778. Both plays were received cordially by public and critics and have been made the feature of the Spooners' repertoire.

Channing Pollock, late in advance of Anna Held, has been transferred to go ahead of Grace George.

The stage hands of the Claremont, N. H., Opera House unanimously quit work on Nov. 17 when the town selectmen posted a notice forbidding smoking on the stage or in the fly galleries of the theatre. It is said that the men probably will be allowed to smoke.

Vida Keane, having closed with Al. W. Martin's Uncle Tom's Cabin, will head a company touring South with Willard H. Stevens and known as the Stevens-Keane company. Fink Wilson will be featured and the tour will open at Nashville, Tenn., on Dec. 3.

Anna Dodworth has joined An American Gentleman company, playing Madam Zara, the Gypsy Queen.

The Wisdom of the Wise, the new play by John Oliver Hobbes (Mrs. Craigie), produced by George Alexander at the St. James' Theatre, London, on Nov. 22, is reported to have scored a complete failure.

LETTER LIST.

Members of the profession are entitled to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ambler, Maude Louise Averill, Lillian Alexander, Hattie Arnold, Stella Ainsworth, Edna Adams, Minnie M. Allen, Ada Armstrong, Mrs. S. Ansbach.

Bruce, Agnes, Rolinda Bainbridge, Blanch Binkenhoff, Annie Barron, Helen Bell, Leila Bronson, Mrs. E. J. Buckley, Mrs. E. V. Backus, Butterworth Sisters, Mrs. Ed. Brady, Laura Bailey, Edna Brumly, Ina Breyer, Lillian Billings, Helen Baird, Beatrice Braden, Kate Bruce, Miss Bellew, M. Ball, Catherine Barthe, Lillian Bowen, Miss Brandon, Julia Bachelder, Mrs. Blaney, Henrietta Browne, Josephine Byrnes, Mrs. Harry Blodgood, Manny L. Burt, Mrs. C. G. J. Barr, Edith Browning, Mrs. Jimmy Barry, Hattie Bernard, Annie Berthold, Ruby Bain, Mrs. E. L. Brackett, Helen Baird, Miss Bodwen, Florence Bryan, Helen Brooks, Englin Barr, Miss Baker, Pearl Berry, Sarah Bernhardt, Florence Bowder, Mollie Bryant, Olive Buckley.

Corbette, Beatrice Clements, Elsie Creecy, Leslie Carter, Bertie Crawford, Lotta Crabtree, Kate Claxton, Bessie Campbell, Leonora Cousins, Edythe Chappelle, May Courtney, Leath Collins, Frances Cambelle, Zella Clayton, Marie Cocelli, Floy Crowell, Carolyn Chawson, Jennie Caine, Ella Chapman, Marguerite Coquille, Lillian Cooley, Kath. Carlisle, Maude Cleeland, Minnie Carlton, Neva Carlotta, Marie Cole, Harriet Clarke, Nellie Culvert, Adelaide Cobden, L. Cooley, Madge Corcoran, Anne Caverly, Jessie Courthoui, Nellie Callahan, Clara Coleman, Anna Cook, Pauline Chase, M. B. Craig, Maude Cavendish, Julia Calhoun, H. E. Clarke.

Durel, Bertha, Daisy Dwyer, Stella Daly, Ella Dunbar, Kitty De Lorme, Mrs. James Donagh, Josephine Dibt, De Arville Sisters, K. Durand, Margaret Dunn, Maude Reese Davis, Sadie Dunbar, Minnie Delmont, Dorothy Drew, Mildred Howard De Grey, Berna De Vore, Dolly De Vyne, Camille Dagmar, Minnie Dupree, Nora Donahue, Cassie Dumeling, De Rigney Sisters, Miss Drexx, Grace Dare, Mrs. Frank De Camp.

Ewen, Nell M., Eleanor Elton, Elensie Sisters, Irene Everette, Cath. C. Eels, Lizzie Evans, E. Earle, Blanche Earl, B. D. Egmont, Madge Eagan, Madge Earl.

Fauvette, Maude, Mrs. C. Fetticks, Ella Fontainbleau, Mrs. J. Feyney, Pearl S. Ford, Helen Ford, Mrs. Chas. Forrester, Mrs. Felix, Helen Fay, Della Fox.

Gray, Alice, Belle Gravatte, Marie Gerard, Valeska Golden, M. T. Gordon, Helen Grantley, Julia Goodelle, Mira Gleason, Louise Galloway, Grace Glaser, Elizabeth Ginty, Gertrude Getest, Georgie Gardner, Elizabeth Gaith, Mamma Godoy, Ida Godbold, M. Camp, Carolyn Graves, Louisa Gale, Kath. Goodrich, Josie Gordon, Marion Gordon, Kath. B. Glenn, Ida Goodfriend, Grace Ganter, Lillian Grisel, Ena W. Goodstadt, Louise Grenning, Nellie Gusto.

Harlan, Rita, Grace Heyer, Miss Hawley, Edith Hendee, Florence Hamilton, Eliza S. Hudson, Clara Hilton, Mrs. David Higgins, Mira Heywood, Edith Hall, Virginia Hudson, Marguerite Hall, Pearl Henry, Annie Hook, Lillian Hoffman, E. Houston, Mrs. John Huden, Fanny Hopkins, G. H. Hanson, Gertrude Hays, Grace Hull, Gertrude Haynes, Mina Hickman, Marguerite Hammond, Maude Harrison, Mrs. H. E. Henley, A. Grace Hadsell, May Hosmer, Hawaiian Queens, May Hampton, Grace Hopkins, Nellie Hancock, Benji Harrison.

Irving, Vera, Margaret Illington, Margaret Ingalls.

Jansen, Marie, Gussie Jones, Jennie Joyce, Izetta Jewell, Ethelle Jefferson, Alice Judson.

Kenny, Stella, Lillian Knowles, Susie Kirwin, Mrs. Kennedy, Miss Kulp, Mable Knowles, Ollie Kuschman, May Keene, Bessie Keyes, Julia Kingsley, Georgie B. Kyle, Bertha Kellogg, Mrs. F. J. Kean, Bertha King, Alice Knowland, Dorothy King, Edith Kingsley, Virginia Kline.

Lautin, Louise, Mrs. La Motte, Sallie Lee, Faye La Mahr, Caroline Locke, Daisy Luby, Gilbertin Lenrock, Kittie Le Leovin, Carrie Le Meyne, Anna Legge, Mrs. J. F. Leonard, Ada Lewis, Gertrude Lyons, Amy Lee, Belle Latour, Sara La Mona, Leslie and Audley, Eliza Lillford, E. Lyons, Adelaide Leharre, Mira Lawrence, D. Hope Leonard, Mabel Lambert, Lee Larner, Anna Laughlin, Lillian Lancaster, Marion Lester.

Millward, E., Amy Muller, Grace Mullender, Emelle Melville, Marion Manola, Barnetta Mueller, Anna Mortimd, Helena Mora, Clara T. Moore, Marian Mardhe Louise Muldener, Lillian J. Martin, Blanche Moulton, Lilly Mansfield, Phyllis Merchant, Laura Moore, Phila May, Adeline Mann, Annie Meyers, Margaret Mayo, Montauk Ladies' Quartette, Aileen May, Louise Maltman, Mrs. Edward Manson, Clara B. McCarthy, Morie McHugh, Mrs. E. J. McCullough.

Neville, Dot, Ionie Newhall, Bessie Newbola, Lulu Nichols, Flossy Norton, Mary A. Nelsen, Josephine Newman, Adelaide Norwood, Gertie Nounberg.

Oelwendson, Constance, May Oliver, Kathryn Osterman, Mrs. M. Odlin, Merrie Osborn, Ella Obrey.

Paige, Mabel, May Pierce, Flora Parker, Madeline Paine, Alice Pierce, Katherine Pearl, Isabel Pengra, Helen Pitkin, Blanche Paull, Minnie Parr, Grace Pierce, Camille Personi, Frances Powers, Agnes Proctor, Kitty Parks.

Radford, Clara, Marie Richards, Blanche Ring, Romona Rene, Frances Ring, Sally Randall, Carolyn Rhoden, Marie Rhea, Maybelle Rether, M. S. M. Raymond, Susie Rountona, Corona Ricardo, Minnie Radcliffe, B. Rand, Phillis Rankin, Ida Rork, Carrie Roma, Kate Rooney, Hattie Richards, Francesca Ridding, Violet Ray.

Sherwood, Alma, Emily Stowe, Bertha St. Clair, Etta Stetson, May Sherman, Zelda Paulli Sears, Lizzie Sanger, Florence Stone, Viola Sheldon, Mary G. Spooner, Josephine Schaffer, May Sargent, Emma Steiner, Isabelle Stevens, May Stern, Alice G. Saunders, Eliza Shawe, Daisy Stuart, May Shinger, Virginia Spencer, Mabel Sexton, Mrs. W. Schaffer, Minnie Seligman, Cuppa Soule, A. Strang, Maud Claire Shaw, Lizzie Stein, Mabel Sisson, Irene Stewart, Grace Spencer, Hope Sprague, Mary Scott, Katherine Standish, Miss Seelye, Carrie Sweeney, Bertha Spear, Mary Sherwood.

Topley, Rose, Mable Trumbell, C. B. Trescott, Miss Turner, Jane Taylor, Maryland Tyson, Mary A. Tobin, Bonnie Thornton, C. Townsend, Alberta True, Helen Treen, Charlotte Tittle, Emma Thompson, Maybelle Turner.

Upper, Kate, Josephine Underwood.

Van Tassell, Ida Van Cortland, Cora Vowles, Minnie Van Ostrand, May Vreeland, Max Von Mitzel, L. M. Veronee, Mary Vance.

Weston, Kate, Grace Wallace, Helen Wilcox, Helen Warren, Estelle Webster, Mrs. Jane Williams, Kitty Wolfe, Charlotte Walker, Suzanne White, Miriam Willard, Blanche Weaver, Leita Williams, Bettina Woodward, Adelaide Worth, Myretta Waite, Willoughby Family, Mrs. C. A. Wapples, Edwin Wrothe, Grace Wolver, Lillian Whiting, Eva Walsh, Maud Whitney, D. Walker, May Woods, Lillie Woods, May Winston.

Young, Nellie.

Zoun, Leilah, Irene Zimmers.

MEN.

Arundell, Fred, Lee Arthur, Harold E. Asmus, Frank Armorer, Emil Aukermiller, Arnold Alexander, Anton Ascher, J. K. Adams, Harry Armstrong, Sabe Ansbach, Agent Sapho Co., Chas. H. Acker, John Arvine, Wm. M. Armstrong, Harry S. Austin, Henry Abbott, Geo. E. Adams, A. E. Andrews, Ed. Andrews, Henry S. Alward, Edward Allen, V. B. Adams, Andrews Opera Co., Edward Ames, Chas. Arthur, Glore Apf, Geo. H. Adams, Herbert Angling, Al. Adams, Earl P. Adams.

Benedict, W. J., John W. Bratton, Louis W. Belden, Barlow's Minstrels, Geo. H. Barnes, Holbrook Bliven, Henry Bechtel, Peter Burke, Edward A. Braden, Frank B. Blair, Albert Block, Moreton Baker, Will H. Barry, Clarence Brown, Messrs. Blanck & Co., Harry Bond, Frank Burton, Thos. P. Brooke, F. S. Beiger, Dr. F. N. Bower, W. N. Brown, P. H. Brabes, R. Buckingham, Frank Buckley, John W. Bankson, Harry Bogge, Clarence Brune, Philip Barnard, Jess Burns, William Belfert, Edgar Berger, Laurence Barbour, M. L. Breitner, Arta Bowen, William Brummell, Harry Brooks, H. Eliyer Burr, Chas. H. Booth, Edd. Baldwin, Chas. Barrington, Archie Boyd, Byer Bros., Harry Bond, Chas. Brown, Henry Bergman, J. Edward Bedot, Frederic Bryton, Barlow and Wilson, Nagle Barry, Wm. G. Beckwith, Raymond Bedell.

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Fay, Eddie, John Flood, Stephen Fitzpatrick, Joe Feyney, Frank V. French, John Fancher, E. B. Fitts, George L. Fleid, Max Figman, Herbert Fortier, Barney Fagan, John Fowler, S. Ferguson, Herbert Fellansberg, M. Felix, Oscar Figman, Ford and Wensel, Minnie Four, Walter Frederick, Mr. Finlay, James Fried, Franklin W. Fox, Forrest Flood, H. S. Friedlander, Jas. F. Farrell, Harold Fisk, Stanley Forde, Geo. Fawcett, Chas. K. French, Franklin Farland, Robert Finley, Joseph C. Fay.

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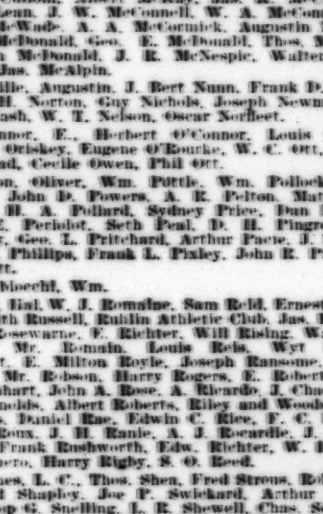

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DATES AHEAD.

Managers of companies and repertoire and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed so as to reach us before that day.

DRAMATIC COMPANIES.

A BELL BOY (No. 1) Rice, mgr.): Portland, Ore., Nov. 28-Dec. 1.

A BLACK SHEEP (Fred J. Wright, mgr.): Austin, Tex., Nov. 27; Houston 28, 29, Beaumont 30, Lake Charles 1, New Orleans 2-8.

A BRAND NEWBERRY (Joe W. Spears, mgr.): Cedar Rapids, Ia., Nov. 27, Waterloo 28, Des Moines 29, Ottumwa 30, Council Bluffs 1, Atchison, Kan., Leavenworth 2, Topeka 3, Junction City 4, Ottawa 5.

A BREEZY TIME (Western; M. H. Norton, mgr.): Olympia, Wash., Nov. 29, Portland, Ore., Dec. 2-8.

A BREEZY TIME (Eastern; Billy Casad, mgr.): Bellows Falls, Vt., Nov. 27, Middlebury 28, Burlington 29, St. Albans 30, Plattsburg, N. Y., Dec. 1.

A BROKEN HEART (Esther Rajaero, J. F. Caven, mgrs.): Jefferson City, Mo., Nov. 27, Canton 28, Webb City 29, Columbus, Kan., Dec. 1.

A BUNCH OF KEYS (Gus Rothner, mgr.): Onawa, Ia., Nov. 27, Yankton, S. D., 28, Sioux Falls 29, Madison 30, Pipestone, Minn., Dec. 1, Estherville, Ia., 3, Sioux City 4, Ft. Dodge 5, Iowa City 6, Marshalltown 7.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Chesley, Ont., Nov. 27, Wiarton 28, Owen Sound 29, Shelbourne 30, Orangeville Dec. 1, Barrie 3, Collingwood 4, Bracebridge 5, Orillia 6, Welland 7, Niagara Falls, N. Y., 8, Lockport 10.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Seattle, Wash., Nov. 26-Dec. 1, North Yakima 3, Spokane 4, 5, Great Falls, Mont., 7, Anaconda 8, Butte 10-15.

A FEMALE DRUMMER (Blaney and Vance, mgrs.): Chicago, Ill., Nov. 26-Dec. 1.

A GUILTY MOTHER (Henry Myers, mgr.): Kansas City, Mo., Nov. 26-Dec. 1, Philadelphia, Pa., 10-15.

A HOLE IN THE GROUND: Detroit, Mich., Nov. 26-Dec. 1.

A HOT OLD TIME (The Rays; Edgar Selden, mgr.): Philadelphia, Pa., Nov. 26-Dec. 1, Brooklyn, N. Y., 3-8, Philadelphia, Pa., 10-15.

A HOT OLD TIME (Eastern; Edgar Selden, mgr.): New Britain, Conn., Nov. 27, Danbury 28, Poughkeepsie, N. Y., 29, Trenton, N. J., Dec. 1, Hoboken 3-5, Elizabeth 6.

A HUMAN DERELICT (Whiting and Willis, mgrs.): Canon City, Col., Nov. 27, Trinidad 28, Colorado Springs 29, Cripple Creek 30, Dec. 1, Rawlins, Wyo., 3, Laramie 5, Central City, Col., 6, Idaho Springs, 7, Georgetown 8, Denver 10-15.

A MAN OF MYSTERY (Leary and Hagan, mgrs.): California, Mo., Nov. 27, Sedalia 28, Warrensburg 30, Pleasant Hill Dec. 1, Butler 3, Rich Hill 4, Nevada 5, Lamar 6, Springfield 8.

A MERRY CHASE (Will F. Gardner, mgr.): Oskaloosa, Ia., Nov. 27, Knoxville 28, Albia 29, Keosauqua 30, Farmington Dec. 1, Bloomfield 3, Centreville 4, Leon 5, Osceola 6, Afton 7, Clearfield 8, Creston 10, Greenfield 11, Corning 12, Villisca 13, Clarinda 14, Shenandoah 15.

A MIDNIGHT BELL (Alice Roseland; A. R. Wilbur, mgr.): Denison, Tex., Nov. 27, Gainesville 28, Ft. Worth 29, Cleburne 30, Waco Dec. 1, San Antonio 3, Austin 4, Brenham 5, Houston 6.

A MILK WHITE FLAG: Albany, Ga., Nov. 27, Americus 28, Macon 29, Columbus 30, Atlanta Dec. 1, Athens 3, Rome 4, Knoxville, Tenn., 5, Chattanooga 6, Columbia 7, Nashville 8, Birmingham, Ala., 10, Montgomery 11, Selma 12, Mobile 13, Meridian, Miss., 15.

A MYSTERIOUS WOMAN (Leon Washburn, mgr.): Salem, N. Y., Nov. 27, Granville 28, Brandon, Vt., 29, Ticonderoga, N. Y., 30, Rutland, Vt., Dec. 1, Port Henry, N. Y., 3, Keeseville 4, Plattsburg 5.

A PAIR OF TRAMPS: Pittsburg, Tex., Dec. 10.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Wabash, Ind., Nov. 27, Warsaw 28, Ft. Wayne 29, Plymouth 30, Valparaiso Dec. 1, La Porte 3, Niles, Mich., 4, Benton Harbor 5, Muskegon 6, Big Rapids 7, Ludington 8, Manistee 10, Traverse City 11, Petoskey 12, Sault Ste. Marie 13, Manistique 14, Escanaba 15.

A RAG TIME RECEPTION (Hal King, mgr.): Easton, Pa., Nov. 29, Bethlehem 30, Allentown Dec. 1, Hazelton 3, Mahanoy City 4, Ashland 5, Minersville 6, Reading 7, Chester 8, Camden, N. J., 10-12, West Chester, Pa., 13, Phoenixville 14, Pottstown 15.

A RIDE FOR LIFE: Holyoke, Mass., Nov. 29-Dec. 1, Lynn 3-5, New Haven, Conn., 10-12, Utica, N. Y., 14, 15.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Sing Sing, N. Y., Nov. 28, Troy 29, Corinth 30, Saratoga Springs Dec. 1, Cohoes 3, No. Adams, Mass., 4, Athol 5, Fairhaven, Vt., 6, Rutland 7, Plattsburg, N. Y., 8, Syracuse 10-12, Rochester 13-15.

A ROMANCE OF COON HOLLOW (Western; M. Brennan, mgr.): Jackson, O., Nov. 27, Marietta 29, Washington, Pa., Dec. 1, Morgantown, W. Va., 3, Uniontown, Pa., 4, Scottdale 5, Mt. Pleasant 6, Irwin 7, Greensburg 8, Latrobe 10, Butler 12, Titusville 13, Curwensville 14, Punxsutawney 15.

A RUN ON THE BANK (Pusey and St. John; F. W. Cook, mgr.): Lincoln, Ill., Nov. 27, Pana 28, Alton 29, Litchfield 30, Springfield Dec. 1, Belleville 2.

A SPRING CHICKEN (Ready and Gossling, mgrs.): Leetonia, O., Nov. 27, Steubenville 28.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): Winona, Minn., Nov. 27, Ashland, Wis., 28, Duluth, Minn., 29, West Superior, Wis., 30, Duluth, Minn., Dec. 1, Winnipeg, Man., 3, 4, Grand Forks, N. D., 5, Bozzeman, Mont., 7, Helena 8, Butte 9-11, Anaconda 12, Missoula 13, Spokane, Wash., 14, 15.

A STRANGER IN NEW YORK: Oakland, Cal., Nov. 26, 27, Stockton 28, Fresno 29, Bakersfield Dec. 1, Los Angeles 3-8, Salt Lake City, U., 11, 12, Ogden 13, Cheyenne, Wyo., 14.

A TEXAS STEER (Mat. 1, Berry, mgr.): Creston, Ia., Nov. 28, Ottumwa 29, Boone 30, Iowa Falls Dec. 1, Charles City 3, Cedar Falls 4, Waterloo 5, Decorah 6, Dubuque 7, Moline, Ill., 8, Rock Island 9, Galesburg 10, Aurora 12, Dixon 13, Freeport 14, Madison, Wis. 15.

A TIN SOLDIER (Ford and Wensel, mgrs.): Springfield Ill., Nov. 29, Quincy 30, Hannibal, Mo., Dec. 1, Peoria, Ill., 2, Keokuk, Ia., 3, Burlington 4, Galesburg, Ill., 5, Canton 6, Bloomington 8.

A TRIP TO CHINATOWN (Hoyt's): Leadville, Col., Nov. 27, Cripple Creek 29, Pueblo 30, Colorado Springs Dec. 1, Denver 2-8.

A TRIP TO THE CIRCUS (Hamilton's): Elkhart, Ind., Nov. 27, 28, Kalamazoo, Mich., 29, Auburn, Ind., Dec. 7, Dunkirk 8.

A TRIP TO COONTOWN: Milwaukee, Wis., Nov. 25-Dec. 1, Waukegan 2, Joliet, Ill., 3, Ottawa 4, Streator 5, Kankakee 6, Bloomington 7, Springfield 8, Louisiana Mo., 10, Hannibal 11, Moberley 12, Mexico 13, Columbia 14.

A TRIP TO TRAMPTOWN (Nat Reiss): Brookhaven, Miss., Nov. 27, McComb 28, Jackson 29, Meridian 30-Dec. 1.

A TURKISH BATH (F. A. Wade, mgr.): Missoula, Mont., Nov. 27, Hamilton 28, Wallace, Id., 29, Wardner 30, Spokane, Wash., Dec. 1.

A WARD OF FRANCE (N. Appell, mgr.): Toledo, O., Nov. 26-28, Grand Rapids, Mich., 29-Dec. 1, Toronto, Ont., 3-8, Cleveland, O., 10-15.

A WISE GUY (Geo. B. Reno, mgr.): Cincinnati, O., Nov. 26-Dec. 1, Dayton 2-4, Columbus 5-7, Toledo 9-11, Indianapolis, Ind., 12-14.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Hartford City, Ind., Nov. 27, Lima, O., 28, Kenton 29, Marietta Dec. 8.

A WOMAN IN THE CASE (Al. J. Busby, mgr.): Columbus Grove, O., Nov. 27, Delphos 28, Findlay 29, Leipsic 30.

A YOUNG WIFE (Eastern; A. W. Herman, mgr.): Elizabeth, N. J., Nov. 29, Bridgeport, Conn., 30-Dec. 1, Boston, Mass., 3-8, Worcester 10, 11, Springfield 12, New Haven, Conn., 13-15.

ACROSS THE PACIFIC (Harry Clay Blaney; E. W. Fuller, mgr.): St. Louis, Mo., Nov. 25-Dec. 1, Chicago, Ill., 3-8.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Oct. 22—indefinite.

AIMEE COMEDY: Beardstown, Ill., Nov. 26, 27, Jacksonville 28-Dec. 1.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALL ABOARD (Robt. F. Walter, mgr.): Wilmington, Del., Nov. 26-28, Bornellsville, N. Y., 29.

ALLEN, VIOLA (Liebler and Co., mgrs.): Louisville, Ky., Nov. 26-28, Evansville, Ind., 29, Ft. Wayne 30, So. Bend Dec. 1, Cleveland, O., 3-8.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Cincinnati, O., Nov. 26-Dec. 1, St. Louis, Mo., 3-8.

ALVIN JOSLIN: Pullman, Ill., Nov. 27, Kankakee 28, So. Chicago 29, Aurora 30.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AFRICAN KING (Chas. E. Blaney, mgr.): Boston, Mass., Nov. 26-Dec. 1, Jersey City, N. J., 3-8.

AN AMERICAN GIRL (A. O. Scammon, mgr.): Montreal, Que., Nov. 26-Dec. 1.

ANDERSON THEATRE (Ed Anderson, mgr.): Nashua, N. H., Nov. 26-Dec. 1.

ARBUCKLE, MACKLYN: New York city Dec. 3-22.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. F. Arnold, mgr.): Monroe, La., Nov. 26-Dec. 1, Lake Charles 3-8, Houston, Tex., 10-15.

AT PINEY RIDGE (M. O. Higgins, mgr.): Cleveland, O., Nov. 25-Dec. 1, Elyria 3, Sandusky 4, Lorain 5, Toledo 6-8, Cincinnati 10-15.

AT THE WHITE HORSE TAVERN: Clinton, Ia., Nov. 27, Burlington 28, Peoria Ill., 29, Bloomington 30, Lafayette, Ind., Dec. 1, Terre Haute 3, Washington 4, Evansville 5, Louisville, Ky., 6, Clarksville, Tenn., 8.

AT THE WHITE HORSE TAVERN (Western; Frank M. Somers, mgr.): Portland, Ore., Nov. 26, 27.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Mobile, Ala., Nov. 26-Dec. 1.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Erie, Pa., Nov. 19-Dec. 1, Dubois 3-8, Newcastle 10-15.

AUNT HANNAH (Hurtig and Seamon's): Taunton, Mass., Nov. 27, Fall River 28, Fitchburg 29, Marlboro Dec. 1, Bridgeport, Conn., 3-5, Hartford 6-8, Springfield, Mass., 10.

AUNT JERUSHA (W. S. Campbell, mgr.): Nevada, Ia., Nov. 27, Ames 28, Boone 29.

BACON-COURTNEY (Louis Elliott, mgr.): Vallejo, Cal., Nov. 26-Dec. 1.

BALDWIN-MELVILLE STOCK (Northern): Cincinnati, O.—indefinite.

BALDWIN-MELVILLE STOCK (Southern): New Orleans, La., Nov. 1—indefinite.

BARBARA FRIETCHIE (No. 2 Chas. Frohman, mgr.): Norfolk, Va., Nov. 28, 29, Richmond 30-Dec. 1, Roanoke 3, Knoxville, Tenn., 4, Chattanooga 5, Birmingham, Ala., 6, Atlanta, Ga., 7, 8.

BARBOUR THEATRE (Edwin Barrie, mgr.): Albany, Ind., Nov. 26-Dec. 1, Plain City, O., 3-8, Napoleon 10-15.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Providence, R. I., Nov. 26-Dec. 1, Brockton, Mass., 3, Woonsocket, R. I., 4, New Bedford, Mass., 5, Salem 6, Malden 7, Chelsea 8.

BEN HUR (Jos. Brooks, mgr.): Philadelphia, Pa., out 8-Dec. 15.

BENNETT-MOULTON (8; Geo. K. Robinson, mgr.): Derby, Conn., Nov. 26-Dec. 1, So. Norwalk 3-8, Stamford 10-15.

BENNETT-MOULTON (8; Earl Burgess, mgr.): Harrisburg, Pa., Nov. 26-Dec. 1, Lancaster 3-8, Chester 10-15.

BENNETT-MOULTON (6; E. K. Moulton, mgr.): Salem, Mass., Nov. 26-Dec. 1, Fall River 3-15.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New York city Nov. 26-Dec. 29.

BINGHAM, RALPH: Florence, Ala., Nov. 26, 27, Huntsville 28.

BRANDON THEATRE CO. (Whit Brandon, mgr.): Owatonna, Minn., Nov. 26-Dec. 1, Albert Lea 3-8.

BRAUNIG DRAMATIC (E. S. Braunig, mgr.): Birmingham, Ala., Nov. 26-Dec. 1.

BROWN'S IN TOWN (Belcher and Hennessy): Salem, Ore., Nov. 27, Oregon City 28, Portland 29, 30.

CALEB WEST (Jacob Litt, mgr.): Milwaukee, Wis., Nov. 25-Dec. 1, St. Paul, Minn., 3-8, Minneapolis 10-15.

CARPENTER, FRANKIE (Jere Grady, mgr.): Bangor, Me., Nov. 26-Dec. 1, Concord, N. H., 3-8.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Boston, Mass., Nov. 26-Dec. 8.

CHASE-LISTER (Northern): H. H. Fisher, mgr.): Huron, S. D., Nov. 26-Dec. 1.

CHASE-LISTER (Southern): Cairo, Ill., Nov. 26-Dec. 1.

CHESTER, ALMA (Alma Chester, mgr.): Portland, Me., Nov. 26-Dec. 1, Rockland 3-8, Brockton, Mass., 10-15.

CLARKE, CRESTON (H. W. Storm, mgr.): Owensboro, Ky., Nov. 27, Nashville, Tenn., 28, 29, Memphis 30-Dec. 1.

CLARKE-DESHON: Dekalb, Ill., Nov. 19-Dec. 1, Morrison 3-8.

CLARKE, HARRY CORSON (What Did Tomkins Do): Los Angeles, Cal., Nov. 26-Dec. 1.

CLEMENT, CLAY (The New Dominion): Duluth, Minn., Nov. 27, Ashland, Wis., 29, Marquette, Mich., 30, Calumet Dec. 1, Houghton 3, Sault Ste. Marie 4, Manistique 5, Escanaba 6, Iron Mountain 7, Menominee 8.

COHAN, GUS Vandegrift, Pa., Nov. 29, 30.

COGNE'S AMERICAN THEATRE: Girardsville, Pa., Nov. 28, Reedsville 29, 30, Lewiston Dec. 1, Mt. Carmel 3-5, Manch Chunk 6-8, Muney 10, Jersey Shore 11, Lock Haven 12, Renovo 13-15.

COLLIER, WILLIAM (W. J. Smyth, mgr.): St. Louis, Mo., Nov. 25-Dec. 1, Kansas City 3-5, St. Joseph 6, Omaha, Neb., 7, 8, St. Paul, Minn., 10-12, Minneapolis 13-15.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 3—indefinite.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Bradford, Pa., Nov. 26-Dec. 1, Jamestown, N. Y., 3-8, Elmira 10-15.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Piedmont, W. Va., Nov. 26-28, Lonaconing, Md., 29-Dec. 1, Frostburg 3-5, Grafton, W. Va., 6-8.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Lewiston, Me., Nov. 26-Dec. 1, Portland 3-8, Augusta 10-15.

CORE-ROOKE: Thompson, Ga., Nov. 26-28.

COURTING AT GREEN'S (H. O. Higgins, mgr.): Elgin, Ill., Nov. 27, Freeport 28, Rockford 29, Beloit, Wis., 30, Janesville Dec. 1.

COWSLIP FARM (W. A. La Bonti, mgr.): Chippewa Falls, Wis., Nov. 27, Barnboo 28, Beloit 29, Watertown 30, Kaukauna Dec. 1, Oshkosh 2, Fond du Lac 3, Racine 4.

CRANE, WM. H. (David Harum; Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CROSMAN, HENRIETTA (Mistress Nell: Maurice Campbell, mgr.): New York city Oct. 9—indefinite.

CURRAN-MILTON (Ed. Curran, mgr.): Kingfisher, Okl. Ter., Nov. 26-Dec. 1, Enid 3-8.

CURTISS COMEDY: Longview, Tex., Nov. 26-Dec. 1, Henderson 3-5, Palestine 13-15.

DALRYMPLE COMEDY: Mankato, Minn., Nov. 26-Dec. 1.

DAVIDSON, FRANK: Hastings, Pa., Nov. 26-28.

DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Battle Creek, Mich., Nov. 25-Dec. 1, Richmond, Ind., 3-8, Terre Haute 10-15.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Warren, O., Nov. 27, Massillon 28, Sandusky 29, St. Marys 30, Springfield Dec. 1.

DEVERE AND SUTTON'S COMEDIANS: Cadott, Wis., Nov. 26-28, Augusta 29-Dec. 1.

DEVIL'S AUCTION: Portsmouth, O., Nov. 27, Circleville 28, Dayton 29-Dec. 1, Columbus 3-5, Indianapolis, Ind., 6-8.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): New Castle, Pa., Nov. 26-Dec. 1.

DE VOSS, FLORA, CO.: Dixon, Ill., Nov. 26-Dec. 1, Freeport 3, Galena 4-8, Maquoketa, Ia., 10-15.

DICKSON, CHARLES: Keokuk, Ia., Nov. 27, Quincy, Ill., 28, Hannibal, Mo., 29, Springfield, Ill., 30, Peoria Dec. 1, Bloomington 3, Decatur 4, Mattoon 6, Champaign 7, Streator 8, La Salle 9, Marion, Ind., 10, Ft. Wayne 11, So. Bend 15.

DORZE, EDOUARD: Oneida, N. Y., Nov. 26, 27, Canastota 28, Camden 29, Hamilton 30, Norwich Dec. 1, Waterville 3, Greene 4, Cortland 5, Waterloo 7, Weedsport 8, Fulton 10, Lyons 11, Palmyra 12.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DORMOND-TULLER: Key West, Fla.—indefinite.

DOWN MOBILE (Lincoln J. Carter's; Martin Golden, mgr.): Ottawa, Ont., Nov. 5-Dec. 1, Montreal, Que., 3-8, Malone, N. Y., 10, Watertown 11, Rooseville 12, Gloversville 13, Amsterdam 14, Cohoes 15.

DOWN ON THE FARM (H. W. Link, mgr.): Berwick, Pa., Nov. 27, Shamokin 29, Freeland 30, Nanticoke Dec. 1.

DOWNING, ROBERT (E. A. Weil, mgr.): Hillsboro, Tex., Nov. 27, Ft. Worth 28, Corsicana 29, Dallas 30, Tyler Dec. 1, Terrell 3, Paris 4, Ft. Smith 5, Fayetteville 6, Aurora, Mo., 7, Springfield 8, Nevada 10, Ft. Scott, Kan., 11, Joplin, Mo., 12, Carthage 13, Galena, Kan., 14, Webb City 15.

DRESSLER, MARIE (Miss Printz): Boston, Mass., Nov. 19—indefinite.

DREW, JOHN: New York city Sept. 10-Dec. 29.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): Naugatuck, Conn., Nov. 27, Hartford 28, 29, New Rochelle, N. Y., 30, Newport, N. J., Dec. 1, Hightstown 3.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Gas City, Ind., Nov. 26-Dec. 1, Marion 3-8, Hartford City 10-15.

ELROY STOCK (Edwin Elroy, mgr.): New London, Conn., Nov. 26-Dec. 1, Taunton, Mass., 3-8.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): Baltimore, Md., Nov. 26-Dec. 1, Hartford, Conn., 3, New Haven 4, Springfield, Mass., 5, Providence, R. I., 6-8.

ERWOOD STOCK (R. J. Erwood, mgr.): Phillipsburg, Pa., Nov. 26-Dec. 1.

FABIO ROMANI (Alden Benedict; J. R. Murray, mgr.): Sturgis, S. D., Nov. 28, Deadwood 29, Spearfish 30, Lead Dec. 1, Hill City 3, Keystone 4, Custer 5, Edgemont 6, Newcastle, Wyo., 7, Sheridan 8, Billings, Mont., 11, Big Timber 12, Great Falls 13, Dillon 15.

FAUST (Alan Tabor, mgr.): Ada, O., Nov. 26, 27, Greenville 28, 29.

FAUST (Morrison's; Eastern): Indianapolis, Ind., Nov. 26-Dec. 1, Cincinnati, O., 3-8.

FAUST (Morrison's; Western): Selma, Ala., Nov. 27, Montgomery 28, Mobile 29, Pensacola, Fla., 30, Baton Rouge, La., Dec. 1, New Iberia 2, Orange, Tex., 3, Beaumont 4, Houston 5, Palestine 6, Shreveport, La., 7, Monroe 8.

FEDORA (C. H. Clarke, mgr.): Scranton, Pa., Nov. 27, Binghamton, N. Y., 28, Ithaca 29, Oswego 30, Rome Dec. 1, Auburn 3.

FERRIS COMEDIANS: Sioux City, Ia., Nov. 26-Dec. 1, Sioux Falls, S. D., 3-8, Lincoln, Neb., 10-15.

FIELD-DE VOE STOCK: St. Thomas, Ont., Nov. 26-Dec. 1.

FINNIGAN'S BALL (Eastern): Washington C. H., O., Nov. 27, Wilmington 28, Springfield 29, Marysville 30, Mechanicsburg Dec. 1, Kenton 3, Marion 4, Fostoria 5, Findlay 6, Delaware City 7, St. Mary's 8.

FOR HER SAKE (Eastern; Lester, Meltor and Cramer, mgrs.): Crawfordsville, Ind., Nov. 28, Danville, Ill., 29, Paris 30, Terre Haute, Ind., Dec. 1, Alton, Ill., 2, Canton 4, Kewanee 5, Peru 6, Rockford 7, Elgin 8.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Evanston, Wyo., Nov. 27, Rock Springs 28, Rawlins 29, Laramie 30, Cheyenne Dec. 1, Denver, Col., 3-8.

FRAWLEY STOCK: Spokane, Wash., Nov. 26-28, Butte, Mont., 29-Dec. 1, Anaconda 3, Gt. Falls 4, 5, Dillon 6, Ogden, U., 8, Salt Lake City 10-15.

FREEMAN, DANIEL, STOCK: New York city Nov. 26—indefinite.

FREEMAN'S, CHAS., COMEDIANS: Philadelphia, Pa., Nov. 19-Dec. 1.

GALLAGHER STOCK: No. Attleboro, Mass., Nov. 26-Dec. 1.

GIBNEY STOCK (Wm. Stanford, mgr.): Meadville, Pa., Nov. 26-Dec. 1, Clearfield 3-8.

GILLHOOLEY'S RECEPTION (W. J. McDonald, mgr.): Woodward, Okl. Ter., Nov. 27, 28, Anthony 29, Caldwell 30, Pond Creek Dec. 1, Enid 3, Blackwell 4, Ponca City 5, Perry 6, Pawnee 7, Stillwater 8, Guthrie 10, Kingfisher 11, Hennessey 12, Oklahoma City 13, El Reno 14, Shawnee 15-16.

GILLETTE, WM. (Sherlock Holmes; Chas. Frohman, mgr.): Pittsburg, Pa., Nov. 26-Dec. 1.

GODDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Livingston, Mont., Nov. 27, Bozeman 28, Great Falls 29, Helena 30, Anaconda Dec. 1, Butte 2-4, Missoula 5, Wallace, Id., 6, Spokane, Wash., 7-8.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—indefinite.

GOODWIN, NAT C.: Chicago, Ill., Nov. 5-Dec. 1, St. Louis, Mo., 3-8.

GOODWIN-WINTER (Jack Goodwin, mgr.): Huntingdon, Pa., Nov. 26-28, Newville 29-Dec. 1, Alexandria, Va., 3-8.

GORMAN AND FORD STOCK: Sheldon, Vt., Nov. 26-Dec. 1.

GRIFFITH, JOHN (Al. Caldwell, mgr.): Washington, Pa., Nov. 27, Shiersville, W. Va., 28.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Boston, Mass., Nov. 12-Dec. 8.

HANS HANSON: Tecumseh, Neb., Nov. 27, Fairbury 28, Concordia, Kan., 29.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Milford, Mass., Nov. 26-Dec. 1, Dover, N. H., 3-8.

HARE, JOHN: New York city Nov. 12—indefinite.

HARVEY AND DUNNE: Palmer, Mass., Nov. 26-Dec. 1.

HASWIN, CARL (A Lion's Heart; W. H. Oviatt, mgr.): St. Louis, Mo., Nov. 25-Dec. 1, Lincoln, Ill., 3, Clinton 4, Champaign 5, Danville 6, Pekin 7, Canton 8, Peoria 9, Quincy 10, Keokuk, Ia., 11, Burlington 12, Monmouth, Ill., 13.

HAYWARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): Joplin, Mo., Nov. 26-Dec. 1, Sedalia 3-8, Des Moines, Ia., 10-15.

HEARTS ARE TRUMPS: Brooklyn, N. Y., Nov. 26-Dec. 1, Newark, N. J., 3-8.

HEARTS OF OAK (Berne's; Wm. B. Gross, mgr.): Dubois, Pa., Nov. 27, Greensburg 28, Wheeling, W. Va., 29, Johnstown, Pa., 30, Altoona Dec. 1, Brooklyn, N. Y., 3-8, Paterson, N. J., 10-12, Allentown, Pa., 13, Easton 14, Trenton, N. J., 15.

HEARTS OF THE BLUE RIDGE: Paterson, N. J., Nov. 29-Dec. 1.

HELD, ANNA (Papa's Wife; F. Ziegfeld, mgr.): Chicago, Ill., Nov. 19-Dec. 1, Buffalo, N. Y., 3-5, Rochester 6, Utica 7, Albany 8.

HELLO, BILL (Willis H. Goodhue, mgr.): Jackson, O., Nov. 27, Chillicothe 28, Dayton 29-Dec. 1, Lima 3, Ft. Wayne, Ind., 4, So. Bend 5, Indianapolis 6-8, E. Chicago 9, Kokomo 10, Kokomo 11, Frankfort 12, Muncie 13, Hartford City 14, Marion 15.

HERALD SQUARE COMEDY: Stamford, Conn., Dec. 3-8.

HER MAJESTY (Grace George; W. A. Brady, mgr.): New York city Oct. 15-Dec. 1.

HEROLD, JAMES A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 25-Dec. 1.

HILLMAN CO.: Danville, Pa., Nov. 26-Dec. 1, Sunbury 3-8, York 10-15.

HIMMELEIN DEALS: Wilkes-Barre, Pa., Nov. 26-Dec. 1, Scranton 3-8.

HIMMELEIN'S IMPERIAL STOCK (Dare and Woods, mgrs.): Joliet, Ill., Nov. 26-Dec. 1, Aurora 3-8.

HODGE, PODGE AND CO. (Peter Dailey): New York city Oct. 22—indefinite.

HOEFFLER, JACK, STOCK: Johnstown, Pa., Nov. 26-Dec. 1.

HOLLAND, MILDRED (The Power Behind the Throne; Edward C. White, mgr.): Binghamton, N. Y., Nov. 27, Carbondale, Pa., 28, Wilkes-Barre 29, Scranton 30-Dec. 1, Philadelphia 3-8.

HOWARD-DORSET: Ashland, Ky., Nov. 26-Dec. 1, Maysville 3-8.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Haystead, mgr.): Bornellsville, N. Y., Nov. 27, Wellsville 28, Erie, Pa., 29, Corry 30, Olean, N. Y., Dec. 1, New Castle, Pa., 3, Bellaire, O., 4, Steubenville 5, Martin's Ferry 6, Newark 7, Cambridge 8, New Philadelphia 10, Mansfield 11, Marion 12, Bucyrus 13, Sandusky 14, Warren 15.

HUMAN HEARTS (Western; Allan Hampton, mgr.): Victoria, B. C., Nov. 27, Vancouver 28, New Westminster 29, New Whatcom, Wash., 30, Seattle Dec. 2-8.

HUNTLEY-JACKSON (W. Jackson, mgr.): Chester, Pa., Nov. 26-Dec. 1, Paterson, N. J., 3-8.

HYDE'S COMEDIANS: Chicago, Ill., Nov. 26-Dec. 1, St. Louis, Mo., 3-8, Cleveland, O., 10-15.

IMHOF COMEDY (W. Avery, mgr.): Highwood, Ill. Aug. 20—indefinite.

IN OLD KENTUCKY: Chicago, Ill., Nov. 26-Dec. 8.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 29—indefinite.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): New Orleans, La., Nov. 26-Dec. 1, Houston, Tex., 3, 4, Galveston 5, San Antonio 6, Austin 7, Waco 8, Ft. Worth 9, Dallas 11, 12, Shreveport, La., 13, Little Rock, Ark., 14, Memphis, Tenn., 15.

JOSSEY STOCK (C. E. White and E. E. Knowles, mgrs.): Prescott, Ariz., Nov. 26-Dec. 1.

KEENAN, FRANK (A Poor Relation, No. 1; Fred G. Berger, mgr.): Bellefontaine, O., Nov. 27, Urbana 28, Indianapolis, Ind., 29, Kokomo 30, Peru Dec. 1, Adrian, Mich., 3, Coldwater 4, Lansing 5, Marshall 6, Ypsilanti 7, Port Huron 8, Flint 10, Owosso 11, Jackson 12, Pontiac 13, Ann Arbor 14, Dowagiac 15.

KELCEY-SHANNON (Bruce Edwards, mgr.): Rochester, N. Y., Nov. 26-28.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Driftwood, Pa., Nov. 26-Dec. 1, Lock Haven 3-8, Dubois 10-15.

KENNEDY PLAYERS (P. R. Loveland, mgr.): Rutland, Vt., Nov. 26-Dec. 1, Orange, Mass., 10-15.

KERKHOFF-LOCKE: Humboldt, Kan., Nov. 26-Dec. 1.

KEYSTONE DRAMATIC (McGill and Shipman): Ironton, O., Nov. 26-Dec. 1, McKeesport, Pa., 3-8, Salem, O., 10-12, Lisbon 13-15.

KIDNAPPED: Hoboken, N. J., Nov. 26-28, Atlantic City 29-Dec. 1.

KIDNAPPED IN NEW YORK (Barney Gilmore): Cambridge, O., Nov. 27, Steubenville 28, Kittanning, Pa., 29, Massillon, O., 30, Defiance Dec. 1, So. Chicago, Ill., 2, Marengo 3.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): McKeesport, Pa., Nov. 26-Dec. 1, Canton, O., 3-8, Springfield 10-15.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): Schenectady, N. Y., Nov. 26-Dec. 1 Holyoke, Mass., 3-8, Fitchburg 10-15.

KLARK-SCOVILLE (Nep Scoville, mgr.): Matteawan, N. Y., Nov. 26-Dec. 1, Stamford, Conn., 3-8, Port Chester, N. Y., 10-15.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LA PORTE COMEDY (S. M. La Porte, mgr.): Ashland, Pa., Nov. 26-Dec. 1.

LEHR AND WILLIAMS: Oxford, N. C., Nov. 26-28.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Rochester, N. Y., Nov. 26, 27, Syracuse 28, 29, Glens Falls, Dec. 1.

LEROYLE, HENNESSY (Other People's Money): Trenton, N. J., Nov. 27, Elizabeth 28, Wilmington, Del., 29, Hanover, Pa., 30, York Dec. 1.

LINDLEY, HARRY: Plymouth, N. C., Nov. 26, 27.

LITTLE TRIXIE (Fred Robbins, mgr.): Springfield, Mo., Nov. 29, Lamar 30, Clinton Dec. 1, Higginsville 2.

LLOYD-GENTER ECLIPSE: Hickory, N. C., Nov. 26-28, Gastonia 29-Dec. 1.

LLOYD-GENTER EXCEL: Muncie, Ind., Nov. 26-Dec. 1.

LOST IN EGYPT (Harris and Parkinson): Camden, N. J., Nov. 26-28, Salem 29, Bridgeton 30, Wilmington, Del., Dec. 1.

LOST IN THE DESERT: Dayton, O., Nov. 26-28, Columbus 29-Dec. 1, Pittsburg, Pa., 3-8.

LOST RIVER (No. 1; Liebler and Co., mgrs.): New York city Nov. 12-Dec. 22.

LOST RIVER (No. 2; Liebler and Co., mgrs.): Boston, Mass., Nov. 12—indefinite.

MACAULEY AND PATTON: Amsterdam, N. Y., Nov. 26-Dec. 1, Glens Falls 3-8.

MACK, ANDREW (The Rebel; Rich and

SPORTING LIFE (Walter Sanford, mgr.): Ottawa, Can., Nov. 26-28, Troy, N. Y., 29-Dec. 1, Newark, N. J., 3-8, Philadelphia, Pa., 10-15.
STANDARD STOCK (Gazzolo and Sternberg, mgrs.): Union City, Ind., Nov. 26-Dec. 1, Springfield, O., 3-8, Delaware City 10-15.
STEVENS STOCK (Lambert Stevens, prop. and mgr.): Oakland, Cal.—indefinite.
STILLMAN, ROSE (Arthur Heatherly, mgr.): Terrell, Tex., Nov. 26-Dec. 1, Sulphur Springs 3-8, Palestine 10-15.
STUTTE, J. G.: Brandon, Man., Dec. 3-8.
SULLY, DANIEL (The Parish Priest): Northampton, Mass., Nov. 27, Bennington, Vt., 28, Albany, N. Y., 29, Troy 30, 31, Brooklyn 3-8, Philadelphia, Pa., 10-15.
TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Portland, Ore., Nov. 25-Dec. 1, Vancouver, Wash., 3, The Dalles, Ore., 4, Walla Walla, Wash., 5, Pendleton, Ore., 6, La Grande 7, Boise City, Id., 8, Pocatello 10, Logan, U., 11, Ogden 12, Salt Lake City 13-15.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.
THE ANGEL OF THE ALLEY (Sullivan and Harris, mgrs.): Chicago, Ill., Nov. 25-Dec. 8, Milwaukee, Wis., 10-15.
THE BELLE OF MANILA: Greenville, Ala., Nov. 27, Selma, Ark. 28, Little Rock 29, Hot Springs 30, Ft. Smith Dec. 1.
THE BLACK DIAMOND EXPRESS (Devere and Victor): Olyphant, Pa., Nov. 27, Nanticoke 28, Hilton 29, Lewisburg 30, Middletown Dec. 1, Harrisburg 3, Chambersburg 5, Frederick, Md., 6, Hagerstown 7, Martinsburg, W. Va., 8.
THE BOWERY AFTER DARK (Terry McGovern, Sullivan and Harris, mgrs.): Chicago, Ill., Nov. 19-Dec. 1, Milwaukee, Wis., 3-8.
THE CHRISTIAN (Western): Liebler and Co.): Houston, Tex., Nov. 26, 27, Austin 28, San Antonio 29, Waco 30, Corsicana Dec. 1, Ft. Worth 3, Dallas 4, 5, Sherman 6, Denison 7, Paris 8, Tyler 10, Shreveport, La., 11, Texarkana, Ark., 12, Hot Springs 13, Jonesboro 14, Cairo, Ill., 15.
THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Grand Rapids, Mich., Nov. 25-28, Port Huron 29, Galesburg, Ill., Dec. 1, Kansas City, Mo., 3-8, Springfield, Ill., 10, Sandusky, O., 11, St. Mary's 12, Canton 14, Youngstown 15.
THE COUNTY FAIR (Nell Burgess): Pittsfield, Mass., Nov. 27, Cohoes, N. Y., 28, Troy 29, Oneonta 30, Binghamton Dec. 1, Buffalo 3-8.
THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Akron, O., Nov. 27, Canton 28, 29, Greensburg, Pa., 30, Johnstown Dec. 1, Uniontown 3, Youngstown, O., 4, Sharon, Pa., 5, Greenville 6, Bradford 7, Warren 8, Toronto, Ont., 10-15.
THE DOCTOR'S WARM RECEPTION (Ullie Akerstrom; Gus Bernard, mgr.): Southbridge, Mass., Nov. 27, Orange 28, Waltham 29, Keene, N. H., 30, Holyoke, Mass., Dec. 1, Waterbury, Conn., 3-5, Atlantic City, N. J., 6, Elizabeth 7, Clinton 8, Minersville, Pa., 10, Frackville 11, Mt. Carmel 12, Ashland 13, Girardville 14, Jersey Shore 15.
THE FAST MAIL (Lincoln J. Carter; Edmund Manley, mgr.): Salt Lake City, U., Nov. 26-28, Ogden 29, Logan Dec. 1, Brigham 3, American Fork 4, Payson 5, Nephi 6, Manti 7, Lehi 8, Provo 10, Park City 11, Evanston, Wyo., 12, Green River 13, Rawlins 14, Laramie 15.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Jersey City, N. J., Nov. 26-Dec. 1, Schenectady, N. Y., 3, Troy 4, 5, Holyoke, Mass., 6-8.
THE GIRL FROM CALCUTTA: Saginaw, Mich., Nov. 27, Adrian 29.
THE GIRL FROM MAXIM'S (Jules Cahn, mgr.): Holyoke, Mass., Nov. 27, Hartford, Conn., 28.
THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): Washington, D. C., Dec. 10-15.
THE GREAT TRAIN ROBBERY: New York city Nov. 26-Dec. 1.
THE GREAT WHITE DIAMOND (W. J. Fessler, mgr.): Reading, Pa., Nov. 27, 28, Allentown 29, Mahanoy City 30, Bethlehem Dec. 1, Trenton, N. J., 3, Wilmington, Del., 4, Chester, Pa., 4, Cohoes, N. Y., 8, Albany 13-15.
THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Waterbury, Conn., Nov. 26-28, Pawtucket, R. I., 29-Dec. 1, New York city 2-8.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Toledo, O., Nov. 25-28, Columbus 29, Dayton 30, Dec. 1, Cincinnati 2-8, Louisville, Ky., 10-15.
THE HONEST BLACKSMITH (Robt. Fitzsimmons; Percy G. Williams, mgr.): Toronto, Ont., Nov. 26-Dec. 1, Syracuse, N. Y., 3-5, Rochester 6-8.
THE HOUSE THAT JACK BUILT (Broadhurst Bros., mgrs.): Boston, Mass., Nov. 26—indefinite.
THE IRISH PAWNBROKERS: Paterson, N. J., Nov. 29-Dec. 1, Watertown, N. Y., 3, Oswego 4, Fulton 5, St. Catherines, Ont., 6, Hamilton 7, 8.
THE IVY LEAF (Johnson and Smiley, mgrs.): Carthage, Mo., Nov. 27, Parsons, Kan., 28, Ft. Scott 29, Butler, Mo., 30, Nevada Dec. 1.
THE KATZENJAMMER KIDS (Blondell and Fennessy, mgrs.): New York city Nov. 26-Dec. 1, Richmond, Va., 3-8.
THE KING OF THE OPIUM RING (Western; Chas. E. Blaney, mgr.): San Francisco, Cal., Oct. 28—indefinite.
THE KING OF THE OPIUM RING (Eastern; Chas. E. Blaney, mgr.): Philadelphia, Pa., Nov. 26-Dec. 1, Baltimore, Md., 3-8.
THE LAST FIRST: Westfield, Mass., Nov. 27, Winsted, Conn., 28, Middletown 29, Putnam 30, Westerly, R. I., Dec. 1, Bristol, Conn., 3, Wallingford 4, Torrington 5, River Point, R. I., 6, Woonsocket 7, New Bedford, Mass., 8.
THE LIMITED MAIL (Elmer E. Vance, mgr.): Toledo, O., Nov. 29-Dec. 1, Lima 3, St. Mary's 4, 5, Anderson, Ind., 6, Crawfordsville 7, Terre Haute 8, Marion 10-12, Ft. Wayne 13-15.
THE LITTLE MINISTER (Chas. Frohman, mgr.): Decorah, Ia., Nov. 27, Albert Lea, Minn., 28, La Crosse, Wis., 29, Winona, Minn., 30, Eau Claire, Wis., Dec. 1, Steven's Point 3, Madison 4, Oshkosh 5, Fond du Lac 6, Green Bay 7, Marinette 8.
THE MAN FROM MEXICO (Geo. C. Boniface, Jr.; Broadhurst Bros., mgrs.): St. Paul, Minn., Nov. 25-Dec. 1, Minneapolis 3-8.
THE MAN FROM THE WEST (J. J. Jeffries; Jos. P. Egan, mgr.): New York city Nov. 26-Dec. 1, Troy, N. Y., 3, Albany 4, Poughkeepsie 5, Paterson, N. J., 6-8.
THE MISSOURI GIRL (Fred Raymond, mgr.): Atchinson, Kan., Nov. 27, Horton 28, Houghton 29, Leavenworth 30, Topeka Dec. 1, Webb City, Mo., 2, Ft. Scott, Kan., 3, Pittsburg 4, Weir City 5, Columbus 6, Carthage, Mo., 7, Joplin 8.
THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Chicago, Ill., Nov. 26-Dec. 1, Detroit, Mich., 3-8.
THE OLD HOMESTEAD (F. Thompson and W. Kilpatrick, mgrs.): Philadelphia, Pa., Nov. 26-Dec. 1, Baltimore, Md., 3-8.
THE PRISONER OF ZENDA (Munro and Sage, mgrs.): San Antonio, Tex., Nov. 27, Corsicana 28, Dallas 29, Denton 30, Ft. Worth Dec. 1.
THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Almonte, Ont., Nov. 27, Arnprior 28, Ogdensburg, N. Y., 29, Pembroke, Ont., 30, Smith's Falls Dec. 1, Brockville 3, Cornwall 4, Gananoque 5, Kingston 6, Belleville 7, Brighton 8, Trenton 10, Picton 11, Cobourg 12, Port Hope 13, Bowmanville 14, Oshawa 15, Niagara Falls, N. Y., 17.
THE ROYAL BOX (Andrew Robson; Frank S. Burnette, mgr.): Dubuque, Ia., Nov. 29, Des Moines 30, Marshalltown Dec. 1, Oskaloosa 3, Ottumwa 4, Mt. Pleasant 5, Galesburg, Ill., 6, Keokuk, Ia., 7, Quincy, Ill., 8.
THE SIGN OF THE CROSS (Tom Pitt, mgr.): Baltimore, Md., Nov. 26-Dec. 1, Pittsburg, Pa., 3-8.
THE SOLDIER'S QUEEN (Josephine Sabel): Waterbury, Conn., Nov. 27, Westfield 28, Worcester, Mass., 29, 30, Hartford, Conn., Dec. 1, Philadelphia, Pa., 3-8.
THE SORROWS OF SATAN: Manchester, N. H., Nov. 29, Concord Dec. 1, Biddeford, Me., 3, Lewiston 4, Augusta 6, Bangor 7, 8.
THE SPIDER AND THE FLY: Raleigh, N. C., Nov. 27, Charlotte 28, Augusta, Ga., 29, Savannah 30, Dec. 3.
THE STAR AND GARTER (Agoust Family; Frank McKee, mgr.): New York city Nov. 26—indefinite.
THE STAR BOARDER (Chas. H. Royle and Matt Smith, mgrs.): Cincinnati, O., Nov. 26-Dec. 1.
THE STEAM LAUNDRY (Willis Bass, mgr.): Jackson, Miss., Nov. 27, Crystal Springs 28, Hazlehurst 29.
THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Rockland, Mass., Nov. 27, Lawrence, 29, Westboro Dec. 3, Southbridge 4, Danielson, Conn., 5, Willimantic 6, Amherst, Mass., 7, Springfield 8-9, Westfield 10, Ware 11, Northampton 12, Williamstown 13, Hoosick Falls, N. Y., 15.
THE THREE MUSKETEERS (Harry Glazier, Stair and Nicolai, mgrs.): Troy, N. Y., Nov. 26-28, Hoboken, N. J., 29-Dec. 1, Paterson 3-5, Elizabeth 6, New Brunswick 7, Trenton 8.
THE TIME OF LIFE: C. N. McDowell, mgr.: Atchinson, Kan., Nov. 29, Plattsmouth, Neb., 30, Boone, Ia., Dec. 1, Des Moines 3-5, Cedar Rapids 6, Independence 7, Dubuque 8, Chicago, Ill., 9-22.
THE TYRANNY OF TEARS: St. Paul, Minn., Nov. 26-28, Minneapolis 29-Dec. 1, Duluth 3, West Superior, Wis., 4, Eau Claire 5, Winona 6, La Crosse 7, Janesville 8.
THE VILLAGE POSTMASTER (Eastern; J. Wesley Rosenquest, mgr.): Brooklyn, N. Y., Nov. 19-Dec. 1, Springfield, Mass., 3, 4, Hartford, Conn., 5, 6, New Britain 7, Waterbury 8, Trenton, N. J., 10, Elizabeth 11, Plainfield 12, Hoboken 13-15.
THE WAIFS OF NEW YORK (Kattie Emmett): Clinton, Ia., Nov. 29.
THROOP, CLARA: San Antonio, Tex., Nov. 4 indefinite.
THROUGH THE BREAKERS (Gus Hill, mgr.): Norwich, Conn., Nov. 27, Middletown 28, Fall River, Mass., 29-Dec. 1, New York city 2-8.
TOO RICH TO MARRY (Levi Bros., mgrs.): Orangeburg, S. C., Nov. 27, Newberry 28, Florence 29, Sumpter, N. C., Dec. 1, Wilmington 3, Goldsboro 4, Raleigh 5, Durham 6, Henderson 7, Greensboro 8.
TOWN TOPICS (A. G. Scammon, mgr.): Atlanta, Ga., Nov. 27, Anniston, Ala., 28, Birmingham, 29.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Albany, N. Y., Nov. 26-28, Rome 29, Cortland 30, Auburn Dec. 1, Gloversville 3, Utica 4, Amsterdam 5, Cohoes 6, Troy 7, Glens Falls 8, Ithaca 10, Geneva 11, Penn Yann 12, Canandaigua 13, Batavia 14, Lockport 15.
TWO MARRIED MEN (Chas. E. Schilling, mgr.): Central City, Neb., Nov. 27, Grand Island 28, Kearney 29, Hastings 30.
UNCLE SAM IN CHINA (Alden Benedict's; J. E. Ashton, mgr.): Altoona, Pa., Nov. 27.
UNCLE TOM'S CABIN (Ehring's; C. W. Benner, mgr.): Wellington, O., Nov. 27.
UNCLE TOM'S CABIN (Cummings and Alexander's): Coleman, Mich., Nov. 27, Clare 28, Mt. Pleasant 29.
UNCLE TOM'S CABIN (Al. W. Martin's; Western; Geo. D. Walters, mgr.): Rochester, Minn., Nov. 27, Red Wing 28, Eau Claire, Wis., 29, Chippewa Falls 30, Stevens Point Dec. 1.
UNCLE TOM'S CABIN (Stetson's; Eastern; Leon Washburn, mgr.): Newton, Conn., Nov. 28, Danbury 29, Thomaston 30, Waterbury Dec. 1, Torrington 3, New Britain 4, 5, Middletown 6, Hartford 7, 8.
UNDER THE RED ROSE (Julius Cahn, mgr.): Oswego, N. Y., Nov. 27, Ithaca 28, Binghamton 29, Easton 30, New York city Dec. 3-8.
VALENTINE STOCK: Halifax, N. S.—indefinite.
VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.
VAN DYKE AND EATON: Evansville, Ind., Nov. 26-Dec. 1, Owensboro, Ky., 3-8.
VILLAIR, ALLEN (Geo. Husbrouck, mgr.): Rendsboro, Vt., Nov. 26-Dec. 1, Dalton, Mass., 3-8, Castleton, N. Y., 10-15.
VINTON, MYRTLE (H. P. Bulmer, mgr.): Cambria, Wyo., Nov. 26-28, Sheridan 29-Dec. 1, Billings, Mont., 3-8.
WAITE'S COMEDY (R. E. Simmons, mgr.): Woonsocket, R. I., Nov. 26-Dec. 1, Manchester, N. H., 3-8, Lawrence, Mass., 10-15.
WALSH, BLANCHE (Stern and Brooks, mgrs.): Cleveland, O., Nov. 26-Dec. 1, Cincinnati 3-8.
WALTERS, JULE (Side Tracked): Henderson, Ky., Nov. 27, Madisonville 28, Bowling Green 29, Clarksville, Tenn., 30, Jackson Dec. 1, Memphis 3, 4, Helena, Ark., 5, Brinkley 6, Little Rock 7, Hot Springs 8, Texarkana, Tex., 10, Clarksville 11, Denison 12, Sherman 13, Gainesville 14, Denton 15.
WARD AND VOKES (E. D. Stair, mgr.): Louisville, Ky., Nov. 25-Dec. 1, Evansville, Ind., 2, Vincennes 3, Terre Haute 4, Lafayette 5, Ft. Wayne 6, Muncie 7, Lima, O., 8.
WAKEE, FREDK (Clarence M. Brune, mgr.): Grand Junction, Col., Nov. 27, Ogden, U., 28, Salt Lake City 29-Dec. 1, San Jose, Cal., 3-5, Fresno 6, San Bernardino 7, Riverside 8, Los Angeles 10-15.
WARNER COMEDY (Ben K. Warner, mgr.): Fairmont, Minn., Nov. 26-Dec. 1.
WAR ON WOMEN (Hope Booth): Milwaukee, Wis., Nov. 26-Dec. 1.
WAY DOWN EAST (Western; W. A. Brady, mgr.): Kansas City, Mo., Nov. 25-Dec. 1, Joplin 2, Ft. Smith, Ark., 3, Hot Springs 4, Little Rock 5, Memphis, Tenn., 6-8, Atlanta, Ga., 9-11, Birmingham, Ala., 12, 13, Mobile 14-16.
WAY DOWN EAST (Eastern): Newark, N. J., Nov. 26-Dec. 1, Washington, D. C., 3-8, Baltimore, Md., 10-15.
WAY DOWN EAST: Allentown, Pa., Nov. 27, 28, Reading 29-Dec. 1.
WHAT HAPPENED TO JONES (Broadhurst Bros., mgrs.): Pontiac, Mich., Nov. 27, Ionia 28, Jackson 29, Lansing 30, Holland Dec. 1, Muskegon 3, Big Rapids 4, Manistee 5, Traverse City 6, Petoskey 7, Cheboygan 8.
WHEN WE WERE TWENTY ONE (E. E. Rice, mgr.): Norwich, Conn., Nov. 26, Middletown 27, Worcester, Mass., 28, Waterbury, Conn., 29, Torrington 30, Northampton, Mass., Dec. 1, Montreal, Que., 3-8.
WHERE IS COBB (Eastern; Miller and Egan, mgrs.): Altoona, Pa., Nov. 28, Johnstown 29, Canton Dec. 1, Binghamton, N. Y., Dec. 3, Oneonta 4, Cooperstown 5, Albany 6-8, Pittsfield, Mass., 10, Gt. Barrington 11, Chatham, N. Y., 12.
WHERE IS COBB (Western; Elmer Walters, mgr.): Lincoln, Neb., Nov 28, Fairbury 30, Atchison, Kan., Dec. 1, Leavenworth 2.
WHITE, PORTER J. (Faust; J. H. Gordon, mgr.): Flint, Mich., Nov. 27, Bay City 28, Saginaw 29, Port Huron 30, Monroe Dec. 1, Napoleon O., 3, Auburn, Ind., 4, Angola 5, Albion, Mich., 6, Eaton Rapids 7, Charlotte 8, Three Rivers 9.
WHOSE BABY ARE YOU (Swan and Murphy's): Woodland, Cal., Nov. 28, Stockton 29, Oroville 30, Nevada City Dec. 1, Salt Lake City, U., 3-8.
WHY SMITH LEFT HOME (Broadhurst Bros.; S. L. Pixley, mgr.): Helena, Mont., Nov. 27, Missoula 28, Spokane, Wash., 29-Dec. 1, Seattle 2-4, Victoria, B. C., 5, Vancouver 6, New Westminster 7, New Whatcom, Wash., 8.
WILLARD, E. S.: Boston, Mass., Nov. 12—indefinite.
WILLIAMS COMEDY: Louisville, Ky., Nov. 26-Dec. 1.
WILLS BROS.: Williamsport, Pa., Nov. 26, 27, Pottsville 28-Dec. 1.
WILSON, AL. H. (The Watch on the Rhine): Quincy, Ill., Nov. 27, Galesburg 28, Burlington, Ia., 29, Keokuk 30, Chillicothe, Mo., Dec. 1, Kansas City 2-8.
WILSON, GEO. W. (E. D. Davenport, mgr.): Lowell, Mass., Nov. 26-Dec. 1, Lynn 3-8, Chelsea 10-15.
WOMAN AND WINE: Philadelphia, Pa., Nov. 26-Dec. 1, Brooklyn, N. Y., 3-15.
WOOD DRAMATIC (Geo. Wood, mgr.): Perth Amboy, N. J., Nov. 26-28, Lakewood 29-Dec. 1, Bridgeton 3-8.
ZAZA (No. 2; Chas. Frohman, mgr.): Marshalltown, Ia., Nov. 27, Des Moines 28, Cedar Rapids 29, Ottumwa 30, Quincy, Ill., Dec. 1, Hannibal, Mo., 3, Keokuk, Ia., 4, Burlington 5, Peoria, Ill., 6, Galesburg 7, Davenport, Ia., 8.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park, mgr.): Nashville, Tenn., Nov. 26, 27, Memphis 28, 29.
ALICE IN WONDERLAND: Kansas City, Mo., Nov. 25-30, Topeka, Kan., Dec. 13-15.
AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Ashville, N. C., Nov. 27, Spartanburg, S. C., 28, Charlotte, N. C., 29, Greensboro Dec. 1, Danville, Va., 3, Charlottesville 4, Roanoke 5, Lynchburg 6, Petersburg 7, Richmond 8, Newport News 10, Hampton 11, Norfolk 12, Raleigh, N. C., 13, Durham 14, Goldsboro 15.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.
COLUMBIA COMIC OPERA: Atlanta, Ga., Nov. 19-Dec. 8.
DANIELS, FRANK (Klirke La Shelle, mgr.): San Diego, Cal., Nov. 27, Riverside 28, Los Angeles 29-Dec. 1, Fresno 3, Stockton 4, San Jose 5, Oakland 6, 7, Sacramento 8, Seattle, Wash., 10-12, Victoria, B. C., 13, 14, Vancouver 15.
EIGHT BELLS (Byrne Bros.; W. E. Flack, mgr.): Pittsburg, Pa., Nov. 26-Dec. 1.
ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.
FLORODORA: New York city Nov. 12—indefinite.
FOXY QUILLER: New York city Nov. 5—indefinite.
GLASER, LULU (F. W. Martineau, mgr.): Fitchburg, Mass., Nov. 27, Springfield 28, 29, New York city Dec. 3-29.
GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.
GRAU, MAURICE: San Francisco, Cal., Nov. 12-Dec. 1, Salt Lake City, U., 4, Denver, Col., 6-8, Kansas City, Mo., 10, 11, Lincoln, Neb., 12, Minneapolis, Minn., 13.
HERALD SQUARE OPERA (Nelson and Klutzing): Gaffney, S. C., Nov. 27, 28, Spartanburg 29, Union 30 Dec. 1, Camden 3, 4, Florence 7, 8, Georgetown 10, 11, Darlington 12, 13, Orangeburg 14, 15.
HUMPTY DUMPTY (Dickson and Mustard's): St. Louis, Mo., Nov. 25-Dec. 1.
LESTER OPERA (Frank Palladino, mgr.): Peru, Ind., Nov. 26-28, Alexandria 29-Dec. 1.
NIELSEN, ALICE (Frank L. Perley, mgr.): San Francisco, Cal., Nov. 26-Dec. 16.
OLYMPIA OPERA: Mobile, Ala., Dec. 3-8.
PRINCE PRO TEM: Holyoke, Mass., Nov. 29.
SAN TOY: Harlem, N. Y., Nov. 26-Dec. 1, Brooklyn, 3-8.
SUPERBA (Hanlon's): Rochester, N. Y., Nov. 26-28, Syracuse 29-Dec. 1.
THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): Philadelphia, Pa., Nov. 26-Dec. 8, Washington, D. C., 10-15.
THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Kansas City, Mo., Nov. 26-Dec. 1, Topeka, Kan., 3, Wichita 4, Cripple Creek, Col., 7, Colorado Springs 8, Denver 10-15.
THE BOSTONIANS: Detroit, Mich., Nov. 26-Dec. 1, Toledo, O., 3, Lima 4, Dayton 5, Lexington, Ky., 6, Louisville 7, 8.
THE BROADMASTER: Chicago, Ill., Nov. 26-Dec. 8, St. Louis, Mo., 10-15.
THE DAIL LYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Buffalo, N. Y., Nov. 26-Dec. 1.
THE HIGHWAYMAN: Philadelphia, Pa., Nov. 26-Dec. 1.
THE PRINCESS CHIC: Des Moines, Ia., Nov. 27, Lincoln, Neb., 28, Omaha 29-Dec. 1, St. Joseph, Mo., 3, Leavenworth, Kan., 4, Topeka 5, Kansas City, Mo., 6-8.
THE ROUNDERS: Washington, D. C., Nov. 26-Dec. 1, Philadelphia, Pa., 3-8.
THE TELEPHONE GIRL: Cleveland, O., Nov. 26-Dec. 1.
WILBUR OPERA (Maud Daniels, mgr.): Detroit, Mich., Nov. 26-Dec. 1, Sandusky, O., 3-8.
WILBUR KEEWIN OPERA: Vicksburg, Miss., Nov. 26-Dec. 1, Shreveport, La., 3-8.
WILSON, FRANCIS (Abel Barnes, mgr.): Washington, D. C., Nov. 26-Dec. 1.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Philadelphia, Pa., Nov. 26-Dec. 1.
AUSTRALIAN BURLESQUERS (Harry C. Bryant, mgr.): New York city Nov. 26-Dec. 1.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): New York city Nov. 26-Dec. 1.
BON TON BURLESQUERS (Alex D. Gorman, mgr.): Detroit, Mich., Nov. 26-Dec. 1, Washington, D. C., 3-8, New York city 10-15.
BOWERY BURLESQUERS (Hollis & Reis, mgrs.): Baltimore, Md., Nov. 26-Dec. 1.
BROADWAY BURLESQUERS: Brooklyn, N. Y., Nov. 26-Dec. 1.
BURGE AND CHASE'S: Wheeling, W. Va., Nov. 26-28, Columbus, O., 29-Dec. 1, Indianapolis, Ind., 2-5, Dayton, O., 6-8.
CITY CLUB (Miner's; Clark Ball, mgr.): Buffalo, N. Y., Nov. 26-Dec. 1.
CORBETT, JAS. J.: Boston, Mass., Nov. 26-Dec. 1.
CRACKER JACKS (Bob Manchester, mgr.): Newark, N. J., Nov. 26-Dec. 1, New York city 3-8.
DAINTY DUCHESS (I. L. Weber, mgr.): Washington, D. C., Nov. 26-Dec. 1.
DAINTY PARISIENNE (J. H. Barnes, mgr.): St. Paul, Minn., Nov. 26-Dec. 1.
DEVERE, SAM: Indianapolis, Ind., Nov. 29-Dec. 1, 26-Dec. 1, Cleveland 3-8.
DEWEY EXTRAVAGANZA: Cincinnati, O., Nov. 26-Dec. 1, Cleveland 3-8.
EMPIRE VAUDEVILLIANS: Cleveland, O., Nov. 26-Dec. 1.
EUROPEAN SENSATION: New York city Nov. 26-Dec. 1.
FADS AND FOLLIES: Washington, D. C., Nov. 26-Dec. 1, Jersey City, N. J., 3-8.
GAY BUTTERFLIES (H. C. Jacobs, mgr.): Albany, N. Y., Nov. 26-28, Troy 29-Dec. 1.
GAY MASQUERADERS (Eastern; Harry Brown, mgr.): Indianapolis, Ind., Nov. 26-28, Buffalo, N. Y., Dec. 3-8.
GAY MORNING GLORIES (Sam A. Scribner, mgr.): Minneapolis, Minn., Nov. 26-Dec. 1.
GAY'S NOVELTY: Clinton, Mo., Nov. 26, 27.
HIGH ROLLERS (A. H. Woodhull, mgr.): Grand Rapids, Mich., Nov. 26-Dec. 1.
HYDE'S COMEDIANS: St. Louis, Mo., Nov. 26-Dec. 1.
IMPERIAL BURLESQUERS (H. W. Williams, Jr., mgr.): Pittsburg, Pa., Nov. 26-Dec. 1, Baltimore, Md., 3-8.
INDIAN MAIDENS (Frank B. Carr, mgr.): Milwaukee, Wis., Nov. 26-Dec. 1.
IRWIN BROS.: Philadelphia, Pa., Nov. 26-Dec. 4.
JACK, SAM T.: Westfield, Mass., Dec. 1, Boston 3-8, Brooklyn, N. Y., 10-15.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Jersey City, N. J., Nov. 26-Dec. 1, Brooklyn, N. Y., 3-8.
KNICKERBOCKER BURLESQUERS (Robie's): Boston, Mass., Nov. 26-Dec. 1.
LE VOYAGE EN SUISSE (Hanlon's): Baltimore, Md., Nov. 26-Dec. 1, Washington, D. C., 3-8.
LONDON BELLES (Rose Sydell's): Milwaukee, Wis., Nov. 26-Dec. 1.
MAJESTIC'S (Irwin's): Providence, R. I., Nov. 26-Dec. 1.
MISS NEW YORK (Joe Oppenheim, mgr.): Binghamton, N. Y., Nov. 26-28.
NIGHT OWLS (Fred Rider, mgr.): Brooklyn, N. Y., Nov. 26-Dec. 1.
OLYMPICS (Isham's; Geo. F. Hayes, mgr.): Mt. Vernon, O., Nov. 26, 27, Bucyrus 28, Marion 29, Galion 30, Elyria Dec. 1, Wooster 3, Massillon 4, Coshocton 5, Lima 6.
PARISIAN WIDOWS: Paterson, N. J., Nov. 26-Dec. 1.
QUEEN OF THE ORIENT BURLESQUERS: Brooklyn, N. Y., Nov. 26-Dec. 1.
REEVES', AL.: Fall River, Mass., Nov. 26-28.
REILLY AND WOODS: Baltimore, Md., Nov. 26-Dec. 1, Washington, D. C., 3-8.
RENTZ SANTLEY: Providence, R. I., Nov. 26-Dec. 1.
ROLFE AND BARTON'S BIG GAIETY: Louisville, Ky., Nov. 26-Dec. 1, Cincinnati, O., 3-8.
SARGENT AND TENNANT'S: Groveton, N. H., Nov. 26-28, Berlin 29-Dec. 1.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Baltimore, Md., Nov. 26-Dec. 1.
THE KAMBLERS (Benck and Fenessy): Kansas City, Mo., Nov. 26-Dec. 1, Indianapolis, Ind., 3-8.
TROCADERO BURLESQUERS (Waldron and Bryant, mgrs.): Philadelphia, Pa., Nov. 26-Dec. 1.
TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., Nov. 26-Dec. 1.
UTOPIANS (T. W. Dinkins): Omaha, Neb., Nov. 26-Dec. 1, Kansas City, Mo., 3-8, St. Louis 10-15.
VAGABONDS (T. W. Dinkins, mgr.): Chicago, Ill., Nov. 26-Dec. 8, Pittsburg, Pa., 10-15.
VICTORIA BURLESQUERS: Boston, Mass., Nov. 12-Dec. 1.
WILLIAMS, HARRY W.: New York city Nov. 26-Dec. 1.
WILLIAMS AND WALKER: Zanesville, O., Nov. 27, Newark 28, Lexington 30, 31, Louisville Dec. 2.
WINE, WOMAN AND SONG: Philadelphia, Pa., Nov. 26-Dec. 1.

MINSTRELS.

CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Quincy, Mass., Nov. 27, Hyde Park 28, Chelsea 29, Woburn 30, Lawrence Dec. 1, Woonsocket, R. I., 3, Webster, Mass., 4, Putnam 5, Moosup, Conn., 6, Willimantic 8, Jewett City 10, River Point, R. I., 11, Bristol 12, Middleboro, Mass., 13, Newport, R. I., 14, 15.
DIAMOND BROS.' (John C. Fox, mgr.): Lancaster, Pa., Nov. 27, Frankford 28, West Chester 29, Allentown 30, Elizabeth, N. J., 31.
FIELD, AL. G. (Eastern; Dan Quinlan, mgr.): Oklahoma City, Okl. Ter., Nov. 27, Ardmore, Ind. Ter., 28, Gainesville, Tex., 29, Henrietta 30, Bowie Dec. 1.
FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Muncie, Ind., Nov. 27, Springfield, O., 28, Zanesville 29, New Philadelphia 30, Marietta Dec. 1, Parkersburg, W. Va., 3, Sistersville 4, Wheeling 5, E. Liverpool, O., 6, Uniontown, Pa., 7, McKeesport 8.
HAVERLY'S: San Francisco, Cal., Nov. 26-Dec. 8.
HENRY'S, BIL: Hartford, Conn., Nov. 27, New Britain 29, Willimantic Dec. 1.
MAHARA'S: Birmingham, Ala., Nov. 29, 30, Atlanta, Ga., Dec. 3, 4, Montgomery, Ala., 7, 8.
NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Lynn, Mass., Nov. 26-28, Beverley 29, Gloucester 30, Marblehead Dec. 1, Waltham 3, Brockton 4, Middleboro 5, New Bedford, Conn., 6.
NASHVILLE STUDENTS (W. I. Swain, mgr.): Canton, O., Nov. 29, Galesburg, Ill., 30, Kewanee Dec. 1, Wyoming, Ill., 3, Princeton 4, Moline 6, Davenport, Ia., 7, La Salle, Ill., 8, Bloomington 9.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): Denver, Col., Nov. 25-Dec. 1.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Hanford, Cal., Nov. 27, Visalia 28, Fresno 29, Selma 30, San Jose Dec. 1, Gilroy 2, Salinas 4, Stockton 5, Modesto 6, Sacramento 7, 8, 9.
RUSCO AND HOLLAND'S: Charlottesville, Va., Nov. 27, Lynchburg 28, Roanoke 29, Lexington 30, Harrisonburg Dec. 1, Staunton, W. Va., 3, Hinton 4, Montgomery 5, Charleston 6, Huntington, W. Va., 7, Mt. Sterling, Ky., 8.
SCOTT'S, OLIVER: Des Moines, Ia., Nov. 27, Boone 28, Marshalltown 29, Cedar Falls 30, Cedar Rapids Dec. 1, Davenport 2, Rock Island, Ill., 3, Moline 4, Iowa City, Ia., 5, Burlington 6.
SUN'S, GUS: Coatesville, Pa., Nov. 28, Chambersburg 29, Shippensburg 30, Hagerstown, Md., Dec. 1, Waynesboro, Pa., 3, Frederick, Md., 4, Frostburg 6, Lonaconing 7, Keyser, W. Va., 8, Grafton 12, Weston 13, Fairmont 14, Dunbar 15.
VOGEL AND DEMING'S (John W. Vogel): Saratoga, N. Y., Nov. 28, Glens Falls 29, Hudson 30, Cohoes Dec. 1, Kingston 3.
WARDE'S, HARRY: Chester, S. C., Nov. 27, Newberry 28, Orangeburg 29, Aiken Dec. 1.
WASHBURN'S, L. W.: New Brunswick, N. J., Nov. 27, Salem 28, Bridgeton 29.
WEST'S (Sanford B. Rhodes): Johnstown, Pa., Nov. 27, Williamsport 28, Scranton 29, Wilkes Barre 30, Hornellsville, N. Y., Dec. 1, Rochester 3-5.
WHITNEY'S SAN FRANCISCO: Burlington, Vt., Nov. 27.

MISCELLANEOUS.

BOSTOCK'S ZOO: Indianapolis, Ind., Nov. 26-Dec. 1.
BOYLE, HELEN (Owosso, Mich., Dec. 3-8, Howell 10-15.
BROOKE CHICAGO MARINE BAND (Central Lyceum Bureau, mgrs.): Buffalo, N. Y., Nov. 27, Toronto, Ont., 28, London 29.
CHRISTINE, MILLIE: Jacksonville, Fla., Nov. 26-Dec. 1.
FAIRMAN'S BAND: Jacksonville, Fla., Nov. 26-Dec. 1.
FLINTS, THE (Hypnotists): Worcester, Mass., Nov. 26-Dec. 1.
GRIFFIT

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske Appears. News and Notes of Western Ways.

(Special to The Mirror.)

CHICAGO, Nov. 26.

Those famous towns, called Cape Nome and Klondyke, which have succeeded Ballarat and Coolgardie, are by no means "in it" with Chicago if the "prospector" has a worthy theatrical attraction to offer, for the reason that gold flows into the coffers of such an attraction, and the "haul" is interminable and inexhaustible under the circumstances. This has been demonstrated by Mr. Goodwin, Mr. Collier, Miss Held, and Mr. Caleb West, and now comes Mrs. Fiske to clinch the argument. She was welcomed to the Grand Opera House this evening by a magnificent audience, and her Becky Sharp won the same golden opinions gained for her splendid art last season. The advance sale indicates that she will play to the same wonderful business, and already the public are asking about the new play she is to produce during her last week. Mrs. Fiske's company this season is better than ever and nothing finer could be asked for in the way of staging and accessories. The engagement is for a month—all too short.

The November dinner of the Forty Club will take place to-morrow night at the Wellington, and among the club guests expected are Nat C. Goodwin, Frank Gillmore, Charles E. Power, George Marion, F. Ziegfeld, Jr., William Riley Hatch, Gus Weinberg, Willis P. Sweetnam, Knox Wilson, Charles Plunkett, George J. Appleton, Henry Woodruff, Charles Bigelow, K. C. Pardee, and Reginald Roberts.

Nat C. Goodwin and Maxine Elliott gave a professional matinee at Powers' last Thursday afternoon in order to permit their friends to enjoy When We Were Twenty-one. Mr. and Mrs. Collier, Miss Held, Mr. Ziegfeld, Eugenie Blair, and everybody in town was on hand to applaud. The house was packed, as it has been at every performance. This is Mr. Goodwin's last week. William Gillette will follow in Sherlock Holmes.

Here is a "hard luck story" from Ed Gillespie which I think is worth while. He writes: "The Stowaway began its season on Friday, Sept. 13, 1900, and on Oct. 13 the leading man attempted suicide at Oklahoma City. He was left in the hospital there, and the next day the ingenue took an overdose of morphine. While making an all-night jump to Dodge City, Kan., the heavy man disappeared and has not been heard of since. The comedian and the character old man also left at Dodge City. There were only two men left then—the property man and the manager. The property man played three parts and the manager one. The company was stowed away in Denver on Nov. 13." Regards to the members of the Thirteen Club; Friday Club please write.

Caleb West closed such a successful engagement at McVicker's last Saturday night that a return engagement was arranged, and the ancient Litt "standby," In Old Kentucky, opened to capacity last night. The actors have become so accustomed to nightly trips that after the play each night they have to pack their trunks and take long rides on cable cars before they can sleep. They will do this until Dec. 9, when Quo Vadis returns to the scene of its first success for three weeks.

Your Mobile correspondent, Palmer Sherman ("under the one the Jew, under the other the Jay,"), sends me the name of Estelle Hughes Bird for the soubrette album, in the aviary. He also incloses a letter head of the Hotel Thrasher, at Dotham, Ala., which holds forth the following inducements for transients: "Yellow Legged Pullets and Jersey Milk and Butter. Free Sample Rooms. Hot and Cold Baths. No Charge for Drummers' Wire While in My Territory."

Besides cinching his place in the first rank of star comedians by his two weeks at the Grand in On the Quiet, William Collier cut quite a wide swath here socially. He had occasion to write me during the stay of his dinner engagements with the swells who entertained him and his charming wife, and his postscript was: "Please don't mention this to John Drew." Mr. Collier is on the high road to wealth and I expect to hear next of the William Collier 5 cent cigar, although no 5 cent cigar could be "on the quiet."

Anna Held, who has been filling the Illinois with Papa's Wife, began her second and final week last night. Charles A. Bigelow, Adelia Barker, and George Marion all work like non-union laborers for Miss Held's success. Ada Rehan, Dec. 3.

Manager Fred Hamilton, of the Grand, has been leaving his office via. the fire escape, and Manager Charles Power has been sneaking up alleys since the first display of Haskell's most artistic lithograph of Mrs. Fiske. Every one wants one and the shop keepers are offered all prices for them.

Menifee Johnstone, formerly with Arizona and lately with Minnie Seligman, passed through here the other day and dropped in on me.

William Collier, who has arranged a return date at the Grand in On the Quiet, will spend the week before Christmas in Chicago.

Eugenie Blair gave a praiseworthy performance of A Lady of Quality at the Great Northern last week, but the "jay" audiences there spoiled it. They thought it was farce-comedy and roared with laughter when Clorinda killed Ozon and hid his body under the couch. This week the patrons of the house are laughing at A Female Drummer, with Richards and Sweetnam in the cast. Next week, Robert B. Mantell in A Free Lance.

The Castle Square company followed The Gypsy Baron to-night with The Lady Slavey, and next week the Chicago branch of the company will go to St. Louis to sing El Capitan, while the St. Louis contingent will come to the Studebaker with El Trovatore.

A tramp who said he was secretary of the tramps' national convention at Britt, Ia., last Summer, was sent to the workhouse here last week. He gave the name of Nathaniel Goodwin. He may possibly be the man who called at the Wellington the other day and got Nat's overcoat, and who presented a $20 order at Powers' box office, signed Maxine Elliott-Goodwin, and got the money.

Mr. T. McGovern is still here. He is at the Academy of Music this week in The Bowery After Dark, while up the street The Angel of the Alley is offered to the Bijou patrons.

Man's Enemy is the thriller at the Alhambra this week, with Reaping the Whirlwind and Across the Pacific to follow.

Eduard Strauss, of waltz fame, will give four concerts this week at the Auditorium; Ernest Seton-Thompson will lecture twice on Thanksgiving Day at Central Music Hall, and on the same day the Forty-eighth Highlander "Kilties" of Toronto will give two concerts at the Coliseum.

The Dearborn stock have gone on a tour of two weeks, and meantime The Burgomaster returns to the Dearborn, with Wilson, Hatch, Laura Joyce Bell, and other favorites.

The Worst Woman in London made them howl from 1 P. M. to 11 P. M. at Hopkins' yesterday. It was its first American production.

The Night Before Christmas follows Mr. McGovern at the Criterion this week.

"BIFF" HALL.

BOSTON.

Bills of the Week—Plays Current and in Prospect—Items.

(Special to The Mirror.)

BOSTON, Nov. 26.

Circumstances being the latest Broadhurst farce, The House That Jack Built, to Boston quite a little earlier than had been originally intended. There was a splendid house at the Park to-night, and the piece made a laughing hit, honors being about evenly divided between Mrs. Yeamans and Tom Wise. Alfred Klein and Jennie Yeamans proved amusing, while Brandon Douglas and Anita Bridger were well remembered from Why Smith Left Home.

Mrs. Carter came to the Hollis to-night in Zaza. The piece was given with very largely the same cast that gave it here for a month last season, including Charles A. Stevenson, who was once a member of the old stock at the Museum and always has a hearty welcome to Boston.

E. S. Willard made another revival of an old time success at the Tremont to-night, and found The Middleman just as successful as ever. There will be two performances of The Professor's Love Story later in the week, and then will come the first production on any stage of Punchinello, for which preparations have been going on ever since Mr. Willard arrived in America.

An African King at the Grand Opera House to-night makes a move back to melodrama. The piece has so recently been seen in New York that there is nothing that I can add about it, simply saying that the indications point to a successful engagement.

Quo Vadis still continues to attract at the Boston, and the run is one of the most successful that this house has had this season. Such favorites as Wilton Lackaye, Elita Proctor Otis, Aubrey Boucicault, and Bijou Fernandez are rarely seen in one cast, and the spectacular settings alone would make the play a success.

Faust, produced by the stock at the Bowdoin Square to-night, had a large audience. True S. James was an effective Mephisto, and very interesting was the work of Charlotte Hunt as Marguerite. She is a mere girl, and the dramatic powers that she shows give great promise.

James K. Hackett is in his last week but one at the Museum, and The Pride of Jennico continues to prove attractive. Indeed the orchestra under the stage at several performances last week told the story of success better than anything else. Mr. Hackett's personal hit has been the greatest he has ever made in Boston.

The Castle Square stock continue for another week Marie Doran's version of Nell Gwyn, which has been highly praised. Next week, The Great Ruby.

Marie Dressler remains as the attraction at the Columbia, and a number of new features were added to Miss Primm to-night. The production has certainly made an emphatic hit, and will be continued for at least a fortnight more, possibly longer.

Nella Robinson in The Queen of the Plains is the attraction of the week at the Grand, and the stock of the house, headed by Severin de Deyn and Mildred Hyland, appear in support.

William Faversham's illness prevented him from appearing during the last week of the engagement of the Empire stock here. He improved in strength so that he was able to play Friday night, but, after it was announced that he would appear at every succeeding performance, he did not do so, and Lord Algy was given by George W. Howard, who made himself a favorite by cleverly filling the vacancy at short notice.

They are tearing the historic stage of the Museum all to bits, putting in new traps and doing other revolutionary things getting in readiness for Hearts Are Trumps. The irreverent say that the ghosts of William Warren and Mrs. Vincent have been crowded out and compelled to go up to where the wax figures used to be exhibited.

The Bowdoin Square may skim off the cream of the L'Aiglon craze by presenting a version called Napoleon's Son before either Sarah Bernhardt or Maude Adams gets here.

The opening of the Colonial is still up in the air. They had it practically fixed at about Dec. 19, and the auction of seats was even settled, but something came up and the whole matter is left indefinite.

Mrs. Leslie Carter announces that her next production will be La Du Barry, and it would be easy to predict that the next rivalry would be over Du Barry plays, for I happen to know that one of the leading romantic actors already has in readiness a strong drama based on the career of the notorious duchess. I read the manuscript as far back as last Summer and only a previous contract prevented its being played long before this.

James K. Hackett is going to be entertained at Lasell Seminary one afternoon this week, and probably every girl in the seminary will have seen The Pride of Jennico before that time.

At the close of the run of Quo Vadis at the Boston the production is to be taken to New York for an extended engagement at the Academy of Music.

Louise de Lisle, the Roxbury aspirant for stage honors, who sued a dermatologist for leaving two scars after his treatment, received a soothing balm of $600 from a jury last week.

Charles Stow, who used to be one of the best known circus agents to visit Boston, was in town last week on professional duties connected with the bureau of publicity of the Pan-American Exposition at Buffalo.

No action has been taken yet on the conflicting claims for the settlement of the estate of the late Frank Atwood.

Gertrude Bennett's dramatic recital at Steinert Hall was a delightful affair from every point of view. She is a decided social favorite, and the Four Hundred were represented while the carefully chosen programme fully showed the versatility and talent of the daring young actress.

The Bostonians have under consideration a comic opera by a clever Bostonian, and it may be given at an early date.

Ethel Henry was in town last week, and a reception was given in her honor by Emma S. Howe.

Decision has been reserved by Judge Bralay of the Supreme Court after hearing the case brought by Einstein and Townsend, of New York, against A. H. Chamberlyn. A suit brought by Maurice B. Edinger, of New York, against Mr. Chamberlyn has been settled out of court.

Rumors are very frequent nowadays that a change of management is coming at one of the Boston theatres, but all the parties interested protest that nothing of the sort is under consideration.

JAY BENTON.

PHILADELPHIA.

Bills to be Thankful For—Stock Theatres Prosper—Notes.

(Special to The Mirror.)

PHILADELPHIA, Nov. 26.

Denman Thompson in The Old Homestead at the Chestnut Street Theatre opened to-night to a fair house. Naughty Anthony and Madame Butterfly, with Charles E. Evans and the favorite Valerie Beggere, will be here two weeks, beginning Dec. 3.

Gilmore's Auditorium has the Rays in A Hot Old Time. In the company are Hayes and Healy, Bernard Dyllyn, De Forrests, Sisters Lynn, Renie Washburn, Fanny Morn, and Florrie Madison contribute to an entertaining performance. Next week, Josephine Sabel in The Soldier's Queen.

Self and Lady is in its second and last week at the Broad Street Theatre. Francis Wilson opens Dec. 3 for four weeks.

Ben Hur continues at the Chestnut Street Opera House. The original term was to have ended Dec. 1, but as the Colonial Theatre, Boston, is not ready for opening, it will be necessary to keep the play on here for two weeks longer. James K. Hackett Dec. 17 for a two weeks' stay. Sarah Bernhardt and M. Coquelin to follow Dec. 13.

The Belle of Bohemia, with Sam and Dick Bernard, opened this evening to a large audience at the Walnut Street Theatre for two weeks. Marie Dainton, Sadie Kirby, and Irene Bently were being prominent. Richard Mansfield Dec. 10 Chauncey Olcott Dec. 24.

At the Girard Avenue Theatre the Durban-Sheeler Stock company gave a strong performance of An Enemy to the King. It was handsomely staged and drew a crowded house. Asa Lee Willard made his first appearance this evening. Next week, The Two Sisters.

The Still Alarm, by the stock company of Forepaugh's Theatre, furnishes a strong attraction for the week. John J. Farrell and Florence Roberts shared honors. Business large. Next week, Carmen.

The National Theatre has a good card in King of the Opium Ring. Royal Liliputians Dec. 3. A Guilty Mother Dec. 10.

The stock company of the Standard Theatre are giving a creditable performance this week of Slaves of the Orient. Between the acts Marguerite Clemens and Lubin's moving pictures.

At the Park Theatre the bill is The Highwayman, with Fatmah Diard, Edmund Stanley, and H. W. Fredenick. The Power Behind the Throne Dec. 3. Daniel Sully Dec. 10.

Woman and Wine is at the People's. M'liss Dec. 3.

Dumont's Minstrels at the Eleventh Street Opera House are playing to capacity. Hughey Dougherty's lecture on cooking is a big hit, and the new burlesque, Ben Her, is unusually clever.

Winston Spencer Churchill will give his lecture in America at the Academy of Music Dec. 11. Subject: The War as I Saw It.

Musical Items.—At Witherspoon Hall: Ossip Gabrilowitsch Dec. 1; Marcella Sembrich Dec. 10; William Ludwig, Dec. 6. At the Academy: Symphony Society of Philadelphia Dec. 6; Mendelssohn Club, Dec. 15.

S. FERNBERGER.

ST. LOUIS.

Julia Marlowe Produces When Knighthood Was in Flower—At Other Theatres—News.

(Special to The Mirror.)

ST. LOUIS, Nov. 26.

At the Olympic to-night Julia Marlowe gave the initial performance of When Knighthood Was in Flower, a romantic drama in four acts, dramatized by Paul Kester from Charles Major's novel of the same name. The cast:

Henry VIII	Charles Harbury
Francis D'Angouleme	Wilfrid North
Thomas Wolsey	C. F. Gilbney
Duke of Buckingham	David Torrence
Duke De Longueville	E. W. Morrison
Charles Brandon	Bruce McRae
Sir Edward Caskoden	Donald MacLaren
Master Cavendish	Frederic Burt
Sir Adam Judson	Wilfrid North
Will Somers	Frank Belcher
Captain Bradhurst	W. E. Morris
Host of The Bow and String Tavern	Frederic Leslie
Priest	T. L. Cartwright
Officer of the King's Guard	James Stuart
Servant	William Charles
Officer of the Ship "Royal Hind"	W. H. Taylor
First Adventurer	Francis Hayward
Second Adventurer	J. J. Elwyn
Queen Katherine	Annie Clark
Mary Tudor	Julia Marlowe
Lady Jane Edingbroke	Norah Lamison
Mistress Anne Boleyn	Claire Kulp
Mistress Jane Seymour	Ellen Rowland
Page	Katherine Wilson

When Knighthood Was in Flower opens at Windsor Park, near the ancient river landing, where royal guests coming down from London were wont to disembark. The first act was long. It contained eight well defined incidents, beginning with animated gossip among the courtiers over Mary's proposed marriage to the King of France and moving into the Princess's altercation with her royal brother concerning this marriage, to which she is violently opposed. A pretty scene between Mary and her maid of honor, as they discuss the horoscope which an astrologer has written for the Princess follows. Then comes the dancing lesson which Mary takes from Charles Brandon, an humble Suffolk squire, with whom she has fallen desperately in love. She confesses as much to him. After this sentimental scene Brandon is involved in a desperate duel with Sir Adam Judson, cousin of the powerful Duke of Buckingham, whom he slays. Brandon is taken to Newgate Prison. Mary, when the hateful marriage to Louis XII of France is again broached by Henry's chancellor, Wolsey, gives him her answer in very stirring terms. This is the passage over which Miss Marlowe and Mr. Major were said to have had a falling out when rehearsals of Knighthood were in progress in Chicago, the profanity in the speech being the ground of their contention. Mr. Major said that Miss Marlowe should make Mary swear. Miss Marlowe said she would not. Author and playwright have evidently settled their differences amicably, for Miss Marlowe did not swear to-night, though the scene seemed to go none the less well for that. After she had spoken the last words of the ringing speech the curtain descended amid tremendous applause.

The second act is laid in Mary's apartments at Bridewell House, London, and opens with a scene which discloses the Princess poring over ponderous volumes regarding that New Spain, whither she thinks Charles Brandon is about to depart in search of his fortune and to escape the King's wrath for having slain a cousin of his favorite, Buckingham. As a matter of fact, Brandon, through Buckingham's plots, is still in duress at Newgate and his death has been fixed for the morrow. After animated scenes between Katherine and Mary and King Henry and Mary, in which Miss Marlowe's comedy style had a rare opportunity, Brandon, suddenly released from Newgate, makes his way to the Princess's apartments, has an impassioned scene with her, and winds up by persuading her to fly with him to New Spain.

In the third act they have got as far on their journey as The Bow and String Inn at Bristol. Again there are delicious comedy opportunities for Miss Marlowe and again the play passes from the domain of delicate comedy into that of rattling romantic drama, full of hairbreadth escapes, hand-to-hand combats and unexpected disclosures of identity. Mary and Brandon are overhauled by King Henry's guards, the one definitely condemned to the unwelcome alliance with the King of France, the other to be banished from English soil.

The fourth act is divided into two scenes, the first of which discovers Mary resigning as Queen in France, but wife in name only of its aged monarch. The scenery of this act was particularly splendid, being dark and massive, hung with rich tapestries and lighted for a great part of its duration only by fitful gleams which came from great logs smoldering on an ornately carved fireplace of gold and ivory. A ball is in progress at the Palais des Tournelles. In the midst of the great festivities Louis dies and the Princess is released from one bondage only to face the prospect of becoming prisoner to a baser one through the evil designs of Francis I, Louis' successor to the throne. Through the audacity and ingenuity of Brandon and his friend, Caskoden, she is rescued in the nick of time. Francis is wounded in a desperate encounter with Brandon, and the Princess and her lover escape to England. In the last scene she confronts her brother in the morning-room of Greenwich Palace on the Thames, confesses to him her flight from France and her marriage with Brandon, which has been solemnized on the way, and so effectively wheedles him that he forgets his wrath over the *mésalliance* and confers the title of Duke of Suffolk on his new-made brother-in-law. Miss Marlowe speaks a daintily-expressed epilogue, raises Brandon from his knees, further cozens her royal brother and his stern chancellor, Wolsey, and promises that for evermore "her will shall be the meek and lowly servant of her lord and master, Charles Brandon." The court fool and his attendant merry-makers burst forth in an old song of the day that celebrates the love of Mary Tudor, and the curtain falls.

N. C. Goodwin and Maxine Elliott, Dec. 3.

Otis Skinner did only a fair business at the Century with Prince Otto last week. Mr. Skinner's new play was well received. Percy Haswell, Grace Filkins, George Nash and Frank Sylvester did good work. Sunday evening, William Collier presented his new comedy, On the Quiet, here for the first time. Mr. Collier's Robert Ridgway is by far the best thing he has ever done here, and it certainly places him among the best light comedians on the American stage. He is ably assisted by Helena Collier, Cranley Douglas, George W. Parsons, John Saville, Louise Allen Collier, Charles B. Poor and Katherine Mulkins. Next Sunday, Louis Mann and Clara Lipman.

The Castle Square Opera company did a big first week's business with The Prophet. Josephine Ludwig, Frances Graham, Gertrude Rennyson, Marie Maurer, Barron Berthald and William E. Wegener scored. This week Martha is the bill, with the following cast, including alternates: Martha, Adelaide Norwood, Gertrude Rennyson, Marion Barden; Nancy, Maud Lambert, Frances Graham; Plunkett, W. H. Clarke, Harry Luckstone, Clarence Rogers; Lionel, Barron Berthald, Mizo Delamotta, William E. Wegener; Tristan, Homer Lind; Sheriff, W. H. Brown, James P. Coombs. Next week, El Capitan.

A favorable report was made on the Exposition bond bill at Tuesday's meeting of the City Council by the Committee on Municipal Affairs, which held a public hearing on the subject two weeks before. The passage of the bill, which seems assured, will enable the Exposition Company to make many needed improvements and transform Music Hall into one of the leading theatres of the Mississippi Valley.

Maude Odell surprised even her most ardent admirers by her great work last week as Camille. Miss Odell, no doubt realizing she was not physically fitted for the part as it is usually played, interpreted it differently from any Camille ever presented here, and she therefore made the part very effective. Mr. Ratcliffe's Armand Duval was skillfully played. Lucille La Verne did some exceptionally clever comedy work as Madame Prudence. De Witt C. Jennings as Mons. Duval, Donald Bowles as Gaston, and N. Sheldon Lewis as Count de Varville, were excellent. This week Manager Giffen is offering that old English melodrama, Hoodman Blind. The cast: Jack Yeulett, E. J. Ratcliffe; Mr. Lendon, Oliver Labadie; Mark Lezzard, N. Sheldon Lewis; Ben Chibbles, De Witt C. Jennings; Kridge, Maurice Darcy; Tom Lattiker, William Tooker; Inspector Jermin, Donald Bowles; Nance Yeulett, Maude Odell; Granny Quodling, Lucille La Verne; Polly Chibbles, Louise Douglas; Liz, Caroline Morrison. Next production, Romeo and Juliet.

Al. H. Wilson did a good business with The Watch on the Rhine at the Grand last week. Mr. Wilson made a great hit with his new songs, Mark Price, John R. Walker, Ida Hamilton and Fanny Bloodgood gave much assistance to the new star and gained popularity for themselves. Sunday afternoon, Carl A. Haswin presented A Lion's Heart, supported by Fred Eckhart, Pearl Roberts, Gilbert Gardner, Charles P. Rice, Carroll Daly, Edgar Norris, Helen Norris, Maude Barber, Grace Gibbons and Lillian Schovelin. Next Sunday, Eugenia Blair.

The Sorrows of Satan is slightly "over the heads" of the average Havlin audience, and the company did not do as good business as it deserved. E. R. Mawson, W. R. Seymour, Emily Dodd and Plymouth Rea did splendid work. This week Humpty Dumpty is Manager Garen's offering. The following people appear: George H. Adams, W. H. Bartholomew, Olvio Brothers, the Lavelles, George H. Fielding, Trocadero Quartette, Adams Sisters, Zeda, Bryan, Fables and Powell, Alice Fischer, Marguerite Williams, Tonina Adams, Joseph C. Smith, Lyndale Allison, Al. Morris, William Eunice and Gus Gue. Across the Pacific underlined.

Mrs. Gail Yourtee Wolff, who recently made her debut in vaudeville at the Columbia, has been engaged to play the lead in the revival of The Still Alarm, which is to be put on at the Park Theatre, Philadelphia, on Jan. 1. E. J. Ratcliffe, who severs his connection with the Imperial Stock company on Dec. 8, has received an offer of the leading male role in the same production.

J. A. NORTON.

WASHINGTON.

Blanche Bates in Hedda Gabler—Academy Returns to the Drama—News of the Capital

(Special to The Mirror.)

WASHINGTON, Nov. 26.

Mary Mannering in Janice Meredith at the New National to-night received a genuine welcome from a large audience. In her supporting company are Robert Drouet, Burr McIntosh, George Backus, Martin J. Cody, Carl Ahrendt, Aubrey Beattie, Louise Rial, Amy Ricard, and Vivian Bernard. The week's advance sale indicates a most remunerative engagement. Way Down East comes next. Edna May in The Girl from Up There, its first production, Dec. 10.

The Columbia Theatre this week presents Francis Wilson in The Monks of Malabar. Burton Holmes' illustrated lecture on The Edge of China last Wednesday afternoon attracted a large audience. This week's lecture will be Moki-Land. Next week's attraction will be Le Voyage en Suisse. The Belle of Bohemia Dec. 10.

The Great Ruby, by the Lafayette Square Stock company, attracted crowded houses last week, and will be continued until Thanksgiving night, giving away on Friday to As You Like It. Friday afternoon Blanche Bates will appear at a special matinee in Hedda Gabler. Next week, when the company appears at the Academy of Music, the bill will be Madame Sans Gene.

The Academy of Music, back in the dramatic field, reopened to-night with A Rough Rider's Romance to a good attendance. Popular prices will prevail: orchestra, 50 cents; dress circle, 25 cents, and gallery, 15 cents, with three matinees a week. R. P. Jamette is resident manager for E. D. Stair, and the treasurer will again be Otto E. Sellhausen. Last week the interior was redecorated and painted, and the boxes reshaped and refurnished.

The Strauss' Vienna Orchestra concerts at the National Theatre Thursday afternoon and Sunday night at the Columbia attracted large audiences.

Rev. D. J. Stafford, D.D., will lecture on King Lear at the Lafayette Square Dec. 11.

Mrs. F. M. Bates, mother of Blanche Bates, has been especially engaged for the performance of Hedda Gabler, for the part of Tante Julia. The rest of the cast will be Elbert Lovecrg, Eugene Ormonde; Assessor Brock, John T. Sullivan; Tesman, John Daly Murphy; Mrs. Elvsted, Alma Kruger, and Bertha, Katherine Field.

Maude Fealy scored a most pronounced success here as Alice Faulkner in Sherlock Holmes.

At the National Rifles' Armory Hall to-morrow the Georgetown University Glee, Banjo and Mandolin Club will appear in concert.

The Georgetown Orchestra will give its opening concert at the Lafayette Square Opera House Dec. 8.

Percy Haswell will open with the Lafayette Square Stock company Dec. 10 as its leading woman, and her first appearance will be as Dorothy Cruikshank in Rosemary.

The first concert of the Philharmonic Club will occur Nov. 30 at the Lutheran Memorial Church. Mr. and Mrs. Ernest Lent and Earl Gulick will appear.

JOHN T. WARDE.

CINCINNATI.

Pike Stock in Rosemary—At Other Theatres—Viola Allen's Big Houses.

(Special to The Mirror.)

CINCINNATI, Nov. 26.

Louis Mann and Clara Lipman began a week's engagement at the Grand to-night presenting All On Account of Eliza. The farce was well liked by an audience of good size. Blanche Walsh will follow. Viola Allen last week played one of the most successful engagements of the season, and met with lavish applause from tremendous audiences. Eben Plympton, Robert F. Haines, E. L. Davenport, and Clarence Handyside aided greatly in the success of the play.

Robert B. Mantell is a regular Thanksgiving visitor at the Walnut, where he is always sure to draw the capacity of the house. He presented yesterday A Free Lance, that gave him some excellent opportunities. Later in the week he will be seen in Hamlet, Othello, and Romeo and Juliet.

The Pike company, always excellent, fairly outdid themselves last week in Rosemary, some of the minor roles in particular being better played than in the original company. This week they are presenting An American Citizen, and doing it admirably. After a week of well earned rest

Lizzie Hudson Collier returned to the cast on Sunday.

A Wise Guy, which has been seen here before, came back for a return engagement at Heuck's yesterday, and pleased large audiences. Dorothy Neville, Louise Montrose and many other well known entertainers make up a strong company.

On the Stroke of Twelve is the bill at the Lyceum.

Ten Nights in a Bar Room has been revived by the Baldwin-Melville company at Robinson's. W. H. Murdoch, the company's leading man, is out of the cast, owing to the death of his mother, that occurred in one of the suburbs last Friday.

H. A. SUTTON.

BALTIMORE.

Attractions for Turkey Week — Musical Events—The Front Street Theatre.

(*Special to The Mirror.*)

BALTIMORE, Nov. 26.

The Sign of the Cross is the attraction at Ford's Grand Opera House. The company includes Charles Dalton, Lillie Thurlow, Maude Harrison, and Melita Price. Chauncey Olcott in Mavourneen next week.

The Empire Theatre company presented Lord and Lady Algy at the Academy of Music. It will be followed by Denman Thompson, in The Old Homestead.

Thomas E. Shea began his annual engagement at the Holliday Street Theatre this evening in The Voice of Nature. The supporting company is effective. During the week Dr. Jekyll and Mr. Hyde will be given. King of the Opium Ring is the underline.

Burton Holmes will begin a course of lectures at Music Hall next Thursday evening.

Mary Mannering, in Janice Meredith, did a record breaking business at Ford's last week. People were turned away at nearly every performance.

Drawings for the remodeling of Front Street Theatre were submitted to the Building Inspector last week by Eschwein and Johnson, architects. The building will be torn down and rebuilt on modern lines. The property was sold a short time ago to Gustavus A. Wegefarth, of Buffalo, for $3,500.

The Boston Grand Opera company appeared in Cavalleria Rusticana at the Music Hall this evening.

Teresa Carreno will sing in concert at the Peabody on next Friday afternoon.

HAROLD RUTLEDGE.

THEATRE-GOING IN GALVESTON.

The stockholders of the Grand Opera House Company, of Galveston, Tex., held a meeting on Nov. 1, and decided not to attempt to get the recently destroyed playhouse rebuilt and in order for opening before next season. The decision was a hard blow for the enthusiastic theatregoers of the city. But Galvestonians seem to be dauntless folk. G. Herbert Brown, editor and proprietor of the *Saturday Review*, is one of them. It occurred to him that his fellow citizens needed theatrical amusement to lighten their hearts. He therefore chartered a train, made up a theatre party of one hundred and fifty people, and piloted them to Houston to see a performance of The Rounders. The excursion was splendidly managed and the cost to each person was comparatively small. So successful was the experiment that Mr. Brown is arranging another party to attend the performance of the James Kidder company in A Midsummer Night's Dream on Dec. 4. The enterprising editor gains nothing himself by these excursions, save the gratitude of Galvestonians. He also managed a lecture given by Bolling Arthur Johnson at Rosenberg Hall, Galveston, on Nov. 15. This lecture, upon "The Passion Play of 1900," was the first public entertainment given in the wrecked city in more than two months.

SOCIAL DAY AT P. W. L.

The Professional Woman's League held its November social meeting yesterday, when an interesting programme was given. Louise Muldener read an article by Mrs. A. M. Palmer, president of the League; May Isabel Fiske and Adelaide Martin also read papers, and Josephine Burke, Josephine Patterson, and Mrs. Ayling sang. Next Monday the League will have its Literary Meeting, with Gertrude Andrews as chairman. Japanese literature will be discussed.

E. H. SOTHERN RECOVERING.

E. H. Sothern's condition became so serious last Wednesday that a second operation upon his injured foot was deemed necessary by his physicians. Last evening Mr. Sothern was very much better and it is expected that he will soon be completely recovered. His return to the stage, however, may not be possible for some time.

LETTER TO THE EDITOR.

On the Latest Importation.

NEW YORK, Nov. 25, 1900.

To the Editor of The Dramatic Mirror:

SIR:

"Onct th' wuz two cats av Kilkenny.

And nich cat thot th' wuz wan cat too many."

And the diminishing contest which then ensued could not have been more strikingly interesting than that which is going on between several New York theatrical managers and a dozen or so of American dramatic authors.

Whatever the casus belli in the Kilkenny affair may have been, it was sufficient sublimely and tragically sufficient. Who can blame us for anticipating a similar bloodthirsty climax to the manager author feud? We are to be disappointed, for the merry war has settled down and is making head on for a farce comedy finish. One of the managers has threatened to import an English playwriter to write American plays. Thus we are confronted by as funny a proposition as any well regulated business man may be expected to make. Mark Twain can't beat it. There is no necessity to swat the American playwriter over the head with a stuffed club after this. This does the business. The notice of boycott has been served, and it only remains for him to die off as quietly as he may.

But what we want to see is the English author who is so far gone in his own conceit that he can be inveigled, or who will have the complacent audacity to walk in upon us in the pose of perfection, and with the avowed purpose of writing our plays. We want to see him. He will be worth seeing.

There is a widely accepted idea in this country that a boycott is a scheme of retaliation which fortunately can have no place among our national institutions. It is a system that thrives only among the uneducated masses of Europe. No thoroughbred American has ever been known to advocate it, to practice it or to countenance it, and it is rather hard to believe that one of our prominent theatrical managers is seriously contemplating an opposition to our native playmakers which will be the very essence of a boycott. Of course no one is frightened and few care, yet the question arises, can such a man possibly understand the temper of the people? And if he does not, how in the name of Napoleon has he survived as long as this without a Waterloo?

One of our most satisfactory national attributes is that we are broadminded. We encourage, appreciate and reward the genius of other nations equally with our own. Nobody wishes this to be otherwise. Yet when a conspicuous manager is misled by it into an unpatriotic belief that he can successfully cry down all our dramatic authors and replace them with an imported article, it seems as though the time had arrived when all the batteries of American journalism must be trained on him to bring him to his senses.

In the meantime not one of us who aspires to the honors of dramatic authorship need feel that his opportunities have been in the slightest measure curtailed.

DRAMATIST.

An Author's Statement.

To the Editor of The Dramatic Mirror:

SIR: I notice in THE MIRROR of last week an article stating that Miss Lillian Burkhart has had certain alterations made in my sketch, Captain Sunshine, without my knowledge and consent.

In face of the notices in the San Francisco papers on the production of this sketch, I deny Miss Burkhart's right to attempt to connect me with any failure of it.

The matter is now in the hands of my lawyers, but in justice to me I must ask you to give publicity to this letter.

Yours truly,

BRANDON HURST.

REFLECTIONS.

W. H. St. James and Hugh T. Hart, of Maloney's Wedding, were initiated by the Talladega, Ala., Elks on Oct. 15.

Will H. Stevens and Vida Kane closed with Al. W. Martin's Uncle Tom's Cabin on Nov. 10, and were succeeded by Milt. G. Barlow to play Tom, and Kitty Walsh as Topsy.

I. Newt Bronson, agent for the Keystone Dramatic company, will visit his parents, at Defiance, Ohio, when the company rests for the week before Christmas.

Barry M. Vernon is rapidly regaining his health at the home of Isabelle Corbley Minor, in Cleveland.

Fred Sydney, James Welch, Lottie Venne, and Fanny Brough will, it is said, come here from England to take their original roles in The Brixton Burglary.

Henry T. Chanfrau, who has undergone several surgical operations recently, has gone to Saranac Lake to recuperate.

Oliver Doud Byron will play several stock star engagements this season, in addition to filling his vaudeville dates.

J. C. W. Bolton and Helene Du Carte Streeter, both of the Blue Jeans company, were married at Decatur, Ill., Nov. 15.

O. L. Jeancon and Emma De Bold, both members of the Stayton stock company, were married at Peru, Ill., Nov. 15.

Adelaide Cushman will remain in Asheville, N. C., for a year under treatment for tuberculosis, from which she has suffered during the past year. She is reported much improved.

Owing to the illness of Marie Booth Russell, Ethel Bruce, of Robert B. Mantell's company, recently played the leading part in A Free Lance, with a single rehearsal, and made a distinctly favorable impression.

Cowslip Farm is reported to have closed temporarily, owing to an accident to Marguerite Warren, the leading woman.

George W. Denham, having closed his Fall engagement with Joseph Jefferson, has gone to his home at Four Mile Run, in Alexandria County, Va.

Corinne Parker, of Richard Mansfield's company, who has been very ill of typhoid fever for two months, is now convalescent and will soon rejoin the company.

Max Beerbohm has dramatized "The Hypocrites" for Mrs. Patrick Campbell, and it is said that she means to produce it soon in England.

Edith Kenward will sail for Europe on Dec. 1 to spend some time in Paris.

Agnes Miller has forsaken London for a while in favor of New York and is doing the theatres.

By the Queen's command the funeral services over the remains of Sir Arthur Sullivan will be held in the Chapel Royal, St. James's Palace, to-day (Tuesday), at noon.

Robert J. Walter is no longer connected with All Aboard.

Edwin Mordant has closed with A Rough Rider's Romance and has returned to New York.

Eleanor Robson has signed a five years' contract with Liebler and Company.

Robert Edeson will have a leading role in Liebler and Company's forthcoming production of Unleavened Bread.

Henry E. Dixey, it is said, may appear in The Burgomaster at the Manhattan Theatre.

Ferdinand Gottschalk is on his way to New York from England. He is to appear with Amelia Bingham in Clyde Fitch's new play.

John Azzimonti, who makes stage footwear for nearly all the leading members of the profession, has been seriously ill with pleuro-pneumonia, but is now on the high road to health.

James A. Herne, after closing at the Republic on Saturday, will begin a tour in Sag Harbor that will extend to the Pacific Coast.

Brondhurst Brothers' The Man from Mexico company will open the new theatre at Morrison, Ill., on Dec. 24.

Ethel Jackson arrived in New York from Europe last Thursday.

Helen Baird, of The Man from Mexico, became seriously ill with typhoid-pneumonia last week, and was taken to St. Luke's Hospital, St. Paul, Minn., where she now lies in a critical condition.

Frank Pixley, author of The Burgomaster, and William Tillotson, manager of the Dearborn Theatre, Chicago, are in town arranging for the coming production here of Mr. Pixley's burlesque.

New York Lodge No. 1, B. P. O. E., will hold its annual memorial service at the Casino on Dec. 2.

Tim Murphy, who is now playing A Bachelor's Romance, will soon revive The Carpetbagger, in which he was very successful last season.

P. A. Nannery retired last week from Daniel Sully's company and his role in The Parish Priest has been resumed by Christie Miller.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

A. H. Chamberlyn will produce R. A. Barnet's extravaganza, Miladi and the Musketeers, done last year by the Boston Cadets, at the Columbia Theatre, Boston, on Dec. 17. Those engaged for the company include Merri Osborne, Gilbert Gregory, Tom Browne and Albert Nelstone. Following this, Mr. Chamberlyn intends to produce The Gay Grisette at the Columbia.

Silver flagons will be distributed at the Herald Square Theatre on Dec. 4 as souvenirs of the one hundredth performance of Arizona.

Jack Pratt, business manager of Lost River at the Fourteenth Street Theatre, underwent an operation at Bellevue Hospital yesterday.

Emma Brennan Ince, who was a member of the London A Parlor Match company, is now touring England in one of Manager Abud's companies.

George J. Clifton is riding two horses in the standing bareback race in the Theodora. Mrs. Clarence M. Brune also rides a team in the same scene, which has scored quite a hit.

MUSIC NOTES.

The Kneisel Quartette's first concert of the season was given at Mendelssohn Hall on Nov. 20, with Ossip Gabrilowitsch as soloist.

Harold Bauer's American concert tour will begin in Boston on Nov. 29.

Friedrich Voelker, assisted by Mrs. Jessie A. McClelland, Lucey Baker, and Emile Levy, gave a violin recital at Mendelssohn Hall on Nov. 21.

The competition for the Paderewski fund prizes has been opened for the present season. Three prizes of $500 each are offered for the best piece for full orchestra, the best piece for chorus and the best number of ten. The pieces submitted on or before May 1 [illegible]. Particulars may be obtained from Otto Roth, box 176 Back Bay Post office, Boston, Mass.

Jean Gerardy arrived from Europe on Nov. 20, to begin another American tour under management of Charles L. Young.

Charles W. Clark gave a song recital at Mendelssohn Hall last Thursday afternoon, and the Beloit String quartette, Max Bendix, Ernst Eberz, J. Altschuler, and Leo Schulz, made their initial appearance at the same hall Thursday evening.

The concert given by Edmund Strasse and his orchestra at Carnegie Hall last Wednesday drew a large audience.

Eugenie Saxe-Hille and his Hindu Revue are at their home, San Severo, Italy, after a successful season in Paris. They will return to America in [illegible]. They are a clever company, and will be welcomed by the many admirers they made during the summer engagements they have played.

The American Symphony orchestra, under the direction of Walter Damrosch, will give the first of a series of popular concerts at Carnegie Music Hall on Nov. 24. The concerts will be given on Saturday afternoons, and will be followed by Miss Gleason in Music, Gertrude May Stein on the piano, and Joseph S. Bernstein's Hindu Band.

The New York Oratorio Society will sing Bach's Magnificat in F major at Carnegie Hall on Nov. 28, the soloists being Miss Gleason in Music, Gertrude May Stein on the piano, and Joseph S. Bernstein's Hindu Band.

EMMA POLLOCK TO STAR.

Emma Pollock recently returned to America after several years abroad. She went over, it will be recalled, with Neil Burgess in The County Fair, and her success as Tilly in that production drifted her to the music halls, where she scored immediate popularity. Then she went to Australia and later to Africa, where she was at the outbreak of the Transvaal war. Herman Johns and Stanley Hayes, a couple of Londoners, have furnished a new musical satire, Miss Innocence Abroad, in which Miss Pollock will star under direction of J. Paul Manners and business management of J. F. Maguire. After a Spring tour in this country the production will be taken to London.

SAID TO THE MIRROR.

EDWARD OWINGS TOWNE: "My advertisement in THE MIRROR warning managers against certain pirates who were producing my play, Other People's Money, without authority was productive of much good. It resulted in the collapse of the piratical organization against which it was aimed. My thanks are due to the honest managers of Ohio, Indiana and Illinois who canceled bookings of the company as soon as they found it was piratical. Long live THE MIRROR, and may its good work go on!"

HARRY F. DIXON: "If the inclosed advertisement will only bring me as many answers as my last advertisement in THE MIRROR did it will be very gratifying to me and serve to further increase my respect for the great value of THE MIRROR as an advertising medium."

GEORGE D. MCINTYRE, Secretary Actors' Society of America: "Let me thank you on behalf of the actor for the excellent article in THE MIRROR on the dressing-room question. THE MIRROR is the steadfast champion of right."

ELLENA MARIS: "I signed on Aug. 28 with Murphy and Swan a contract for about thirty-five weeks to play in Whose Baby are You. I made a hit in a part that was supposed to be subordinate. In my contract there was a 'two weeks' clause permitting dismissal without cause; also a clause written in, 'transportation to New York at end of season.' For personal reasons only I received in San Francisco a two weeks' notice. On the night of Nov. 11 Dorothy Doane, of San Francisco, played my part. The next morning, here at San Jose, Cal., I received from Mr. Swan the money due me until Nov. 25 and my fare to San Francisco only. They refused to pay my fare to New York as their season had not closed. I am here stranded at a bad time of the year and in a place where positions are hard to get."

ALBERT R. GILLAM: "Will you kindly state that I was not in the cast of Creston Clarke's The Only Way in Milwaukee a week ago. My name, through the neglect of some one, was not withdrawn, and in consequence I was credited by Milwaukee papers with having given but an indifferent performance."

THE ELKS.

Canton, Ill., Lodge, No. 626, was instituted Nov. 14 with thirty members.

A lodge will be organized at Petoskey, Mich., Nov. 27.

Frankfort, Ind., Lodge initiated twenty candidates Nov. 21.

East Orange, N. J., Lodge, No. 630, was instituted Nov. 20.

Eau Claire, Wis., Lodge, No. 402, initiated the following candidates on Nov. 9: George R. Brewer, Menominee; P. M. Parker, Rice Lake; E. S. Pearsall, I. K. Kerr, C. A. Chamberlain, Dr. D. W. Day, H. M. Atkinson, P. A. Buffington, Edward Sommermeyer, J. McDonough, Sr., Peter Beck, Felix Ettinger, Emmet Horan, R. A. Lang, D. M. Dulany, J. M. Signer, Eau Claire; Raymond Allen, L. J. Rusk, Dr. J. D. McRae, John H. Stanley, Wm. M. Rowe, Judge John E. Pannier, A. E. Walrath, S. A. Lewis, John A. McRae, Chippewa Falls. After the ceremony a banquet was served at the Eau Claire House. Members from St. Paul, Minneapolis and Milwaukee were in attendance.

ENGAGEMENTS.

Jessie Burns, for A Million a Minute.

Frank H. Crane, for Sag Harbor.

Margaret Fitzpatrick and Charles Abbott, with Chauncey Olcott.

Louisa Bates, for The Dairy Farm (Eastern).

Emily Stowe and Mildred Connor, for Fritz in New York.

E. D. Shaw, as business manager for Theodora.

Tefft Johnson, for Lost in the Desert.

OBITUARY.

Matt J. Royal, author and playwright, died at his home, Thorold, Canada, Nov. 23, aged thirty-eight years. Mr. Royal was the author of The Irish Horror and A Social Lion, that toured the country with fair success some years back. His last work was Aunt Hannah, produced at the Bijou Theatre in this city last February, and now on tour. Mr. Royal claimed that the play was spoiled in the production, being changed from a high class comedy to a farce.

Jessie Elliott, of South Bend, Ind., who had just completed a course of dramatic study in Chicago and had been engaged by Julia Marlowe, died suddenly Nov. 17. She was to have made her professional debut this week. The funeral took place at South Bend Nov. 20.

W. H. Van Buren, Jr., son of Manager Van Buren, of the Grand Opera House, New Haven, Conn., died suddenly Nov. 10. Floral tributes were sent to the funeral by employes of the Hyperion Theatre and the Grand Opera House, Press Eldridge, Manager G. E. Bunnell and many others.

George Luther Herrick, up to a few years ago one of the best known musicians in Providence, R. I., died at his home there Nov. 18, aged fifty-seven years. He organized an orchestra known as Herrick and Tonge's, Herrick and Barlow's and Herrick's Brigade Band.

F. James Patten, brother of Goldwin S. Patten, of Katherine Rober's company, died in this city recently, aged forty-nine years. He was prominent as the inventor of many ingenious electrical devices.

John McWade, the aged father of John E. McWade, died recently in Chicago. He was one of Chicago's earliest settlers.

John M. Kohler, owner and former manager of the Sheboygan, Wis., Opera House, died Nov. 5 of heart failure. He was fifty-six years old.

Sol A. Silver, for many years manager of the Cairo, Ill., Opera House, died at Villa Ridge, near that city, Nov. 18, aged seventy years, after a long illness.

Mrs. Wyzeman Marshall, widow of the actor of long ago, died recently at her home in Boston. She was born in that city on Aug. 28, 1816.

Annie Jones, colored, until recently with South Before the War, died at Shenandoah, Pa., Nov. 14.

ALBERTA GALLATIN AS NELL GWYNNE.

Alberta Gallatin, who is to appear at the head of her own company as Nell Gwynne in Cator Beverin's play, Under the Restoration, has been a successful leading lady with such stars as Mrs. Fiske, Thomas W. Keene, E. H. Sothern, Richard Mansfield, and Joseph Jefferson. She has also starred for two successful seasons as an independent attraction, and is one of the very few successful Rosalinds. Miss Gallatin has surrounded herself with a company of unusual excellence, every member of which has been selected with special care as to his or her fitness for the part to be portrayed. The scenic embellishments of Under the Restoration are said to be of unusual magnificence. Miss Gallatin will carry not only everything scenically required, but elaborate and valuable bric-a-brac and properties pertaining to the period of the play, which, as well as the magnificent costumes, are said to be historically correct.

MATTERS OF FACT.

The New England tour of Charles H. Yale's The Evil Eye, under the management of the author, Sidney R. Ellis, has been very successful.

At H. Wilson, in The Watch on the Rhine, written by Sidney R. Ellis and under the management of Charles H. Yale and Sidney R. Ellis, opened in St. Louis at the Grand Opera House on Sunday, Nov. 18, to capacity and played the rest of the week to crowded houses.

The pupils of the Warrensburg, Mo., School of Music, under the direction of Professor R. Emerson Wadell, director of the school, gave an excellent rendering of The Pirates of Penzance Nov. 16. George G. Gilkeson as Richard gave a good portrayal of the part and managed the stage. Wallace Crossley as Samuel, Charles Hendrick as Frederick, Emmet C. Boyles as Major-General Stanley and Bowman Jarrott as Edmund ably carried their parts. Mabel was splendidly interpreted by Kate Rees. Mrs. Frank Gossett, Bessie Berry and Emma Gilliland appeared in the minor roles. The chorus of fifty voices was good. The operetta, organized for the occasion, was under the direction of Professor and Mrs. Wadell. The opera will be repeated at Warrensburg on Thanksgiving, and later at Pleasant Hill, Mo.

J. H. Shepard is at work on a comedy, to be called Foxy Sparks, that will be presented before the end of the season.

Lorin J. Howard's Waifs of New York company, with Nellie Bryant as the star, left Chicago Nov. 19 on a special parlor car for a trip to the coast and return. Howard and Doyle have posted Neil Gwynne in San Francisco, Chicago, Cincinnati and St. Louis. They also have rented His Absent Boy to Reisner and Thall, Held by the Enemy to Hopkins, Chicago Trifler to D. H. Hunt, Indianapolis, and Mollie for the new Davenport Stock company.

Eleanor Barry opened her season this week under the direction of William Malley. She will be featured in the repertoire.

Managers Weber and Rear, of the Grand Opera House, Decorah, Ia., write that Kirke La Shelle's Princess Chic, to go on Nov. 20 packed their theatre. Receipts $670.50.

Edward Warren and Marguerite Hammond started on the eleventh week of their co-starring tour in Cowslip Farm on Monday last. The play has been condensed from four acts into three since the opening of the season. The company includes the following: May Prindle, Ethel Fullerton, W. A. La Bonte, Burt Patrick, Frederick Knight, Robert Norris, Charles A. Finn, William H. Malone, Ray Stanton, George Ford, W. A. Clarke, William Hanson, George A. Fox, and the Orpheus Quartette.

Fred Lotto, who has just completed the staging of An African King, is at liberty for engagement for the rest of the season.

Marie Doran's play, Nell Gwynn, which was the first Nell Gwyn play to be done in the East, has scored a hit in Boston, as performed by the Castle Square Theatre Stock, and has been retained by Manager Emery for a second week. In Newark, where it was first seen, the Abell Stock were engaged to keep it on for two weeks. The stock at Montreal will do it next week.

A long lease on an up-to-date ground floor theatre, well supplied with scenery and booked solid until the close of the season, located in one of the large cities, can be bought of "Mussotte," care this office. Only cash buyers will receive attention.

Christmas, a profitable date at Pawtucket, R. I., is open at Opera House, where William E. White is the manager. Earlier time in December is still unfilled.

The advance sale for The Great Train Robbery at the Star Theatre has been exceedingly large, and Manager W. T. Keogh's production will do a profitable week's business. A special matinee will be given on Thanksgiving Day.

Fred Lotto has returned to the city, having produced Bluney's An African King, which appears to have scored and given promise of being a money winner.

Encomiums continue to be showered upon Adelaide Fitzallan for her capital performance as the Duchess of Portsmouth in Sweet Nell at the Savoy Theatre.

Hal King will sell for $1,500 a farce comedy that is now in its second season and is no longer an experiment. It is well booked and equipped with good printing and all necessary accessories.

New Year's Day is open at Oshkosh, Wis., where J. F. Williams is manager.

Joe Kane is in his second season as the polite lunatic in The Belle of New York, and continues one of the pleasing features of the attraction.

J. Tannin, an experienced ladies' tailor of 629 Sixth Avenue, will remodel women's garments at reasonable prices and guarantee satisfactory results.

J. M. Blanchard, who for twelve years was ahead of some of the best combinations, is open to offers as agent or treasurer. He should be addressed care Jacobs' Theatre, Elizabeth, N. J.

May Porter and her pickaninnies, whose act is pleasing, are open for vaudeville offers.

A good line of refitted Pullman and Wagner cars, especially adapted to theatrical companies and the general traveling amusement business, are offered for sale by Fitz-Hugh Company, with offices in New York and Chicago.

The Shipman Brothers, whose enterprises have increased notably, have found it more convenient to locate in the heart of the theatrical world, and have established permanent headquarters in the Holland Building, 1440 Broadway, New York.

Christmas and a few later dates are open at the Empire Theatre, Holyoke, Mass., where first-class attractions have been playing to good business. Manager Murray wants only the best for his house.

H. F. McGarvie is the Mexican concessionaire for the Pan-American Exposition at Buffalo, N. Y., opening May 1, 1901. Booths and sub-concessions in the Streets of Mexico must be secured of Mr. McGarvie, whose address is 7 East Swan Street, Buffalo, N. Y.

Good time in a good town is still to be had of J. J. Quirk, manager of Kaier's Grand Opera House, Mahanoy City, Pa. Christmas and New Year's weeks is some of the desirable time unfilled.

E. Lawrence Lee, general stage director for W. E. Nankeville's attractions, is successfully playing Bud Gordon in The Village Parson.

Landsford, Pa., with a drawing population of 22,000, wants good attractions for its Opera House.

C. Herbert Kerr is disengaged as musical director, owing to the closing of Mrs. O'Shaughnessy. Mr. Kerr can arrange and compose.

Leon Washburn wants a man to play Simon Legree and George Harris in Stetson's Big Uncle Tom's Cabin company.

Manager Charles A. Feinler will share or give a certainty to a first-class attraction to play the Opera House at Wheeling, W. Va., on Christmas Day.

A bill poster of experience and capable of acting as advance agent is wanted by Manager W. M. Sauvage, of the Temple Theatre, Alton, Ill.

Adolfo Pierra has a one-act comedy requiring four people, which would prove suitable for vaudeville. His address is 1414 South Penn Square, Philadelphia.

Madame Adelaide Herrmann, who is noted as being one of the best dressed women on the stage, fairly outdid herself last week in Washington, when she wore for the first time the most gorgeous Oriental costume ever seen on the local stage. The embroidery work alone took six months to make, and is said to have cost $1,000. When she made her appearance the members of the fair sex fairly held their breath. A brief description will give an idea of its beauty. The foundation of the dress is costly bottle green brocade, lined with a rich orange color. The tubliers are decorated with enormous birds, embroidered in gold and jewels, around which are vines and sprays of orchids, in the daintiest shades of pink. This, over the snow white shimmering silk drapery, presents a picture of striking beauty that was much talked of by Washington's "smart set."

J. Sydney Macy, who staged four companies in Benedict's Quo Vadis, seems to hold the record. The four companies including extra people numbered about 170, were directed and sent out in ten days, besides which he played Nero with the No. 1 company, opening at the Star Theatre in August.

Arrangements are being completed for the opening of the Burrill Comedy Company supporting Laura Hulbert. The company is promised by Manager Charles W. Burrill to be superior to that of the past seasons, and will be fully equipped with all necessary scenery for the best productions of all plays. Miss Hulbert possesses one of the most elaborate wardrobes of leading women. The coming season will be her fourth as the feature of this company. Mabel Barrison will be a special feature and will appear at every performance. William Lester Brown will be associated with Mr. Burrill in a managerial capacity, and George H. Elmore goes as treasurer.

Tennessee's Pardner, which opened its fourth season under Arthur C. Aiston's management the middle of August in Boston, is now in its fifteenth week, having reached Portland, Ore., without the loss of a single night. From Portland the company will return east over the short line and Union Pacific, reaching the Grand, Kansas City, early in January, its fourth appearance at that house.

Married.

BURKHALTER—KING.—George N. Burkhalter and Nina E. King, at Butler, Pa., Nov. 21.

GOODWIN—MCLATCHIE.—James A. Goodwin and Helena Alexander McLatchie, at Providence, R. I., Nov. 14.

GRAVES—LOOMIS.—Colonel Edward M. Graves and Florence Loomis, in New York city, on Nov. 20.

HOLTON—STREETER.—C. W. Holton and Helene Du Carte Streeter, at Decatur, Ill., Nov. 15.

HYLAND—GRANT.—Tom Hyland and Lottie Grant, at Uniontown, Pa., Nov. 20.

JEANCON—DE BALL.—O. L. Jeancon and Emma De Ball, at Peru, Ill., Nov. 15.

LOWANDE—RYLAND.—Cecil Lowande and Nellie Ryland, at St. Louis, Mo., Nov. 17.

Died.

ELLIOTT.—Jessie Elliott, suddenly, on Nov. 17.

HERRICK.—George Luther Herrick, at Providence, R. I., Nov. 18, aged 57 years.

HOYT.—Charles H. Hoyt, at Charlestown, N. H., on Nov. 20, of paresis, aged 40 years.

JONES.—Annie Jones, at Shenandoah, Pa., Nov. 14.

MARSHALL.—Mrs. Wyzeman Marshall, in Boston, Mass., aged 84 years.

OTT.—At New York, on Nov. 19, Joseph Ott, aged 38 years.

ROYAL.—Matt J. Royal, at Thorold, Canada, Nov. 14, aged 38 years.

SILVER.—Sol A. Silver, at Villa Ridge, Ill., Nov. 18, aged 70 years.

SULLIVAN.—Sir Arthur Sullivan, in London, Eng., [illegible], Nov. 21, of heart disease, aged 58 years.

TAYLOR.—George H. Taylor, at [illegible], Ohio, on Nov. 17, of typhoid [illegible].

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 1, 1879.]

The Organ of the American Theatrical Profession.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK - - - DECEMBER 1, 1900.

Largest Dramatic Circulation in the World.

IN RAPID PREPARATION.

THE work of preparing the Christmas MIRROR is in an advanced state, and the date of its publication will be announced next week.

This should serve as a note of suggestion to intending advertisers. The forthcoming holiday number will be one of the most attractive ever issued by this journal during a long term of years, in which its Christmas publications have been noted for excellence.

Combined with the regular number of THE MIRROR for the week of its publication, the Christmas MIRROR will enjoy an advantage that no other holiday publication in the country can boast. That advantage is a great circulation spread over the entire continent, to say nothing of its sale in foreign countries. The circulation of THE MIRROR is unique in that it is literally universal, but what is of greater interest to advertisers is the fact that it is read in every city in the United States and Canada that has a theatre. Thus as a medium—whether for those professional interests that seek publicity through the recognized organ of the American theatre, or for the general interests that find thousands of their best patrons among the members of the profession of the stage—the regular MIRROR, unexcelled as it is by common consent, will be surpassed by the forthcoming holiday number, that will combine the features of two separate editions as well as two circulations.

The time now is short in which the advertising interests that wish to figure in this publication may make certain of doing so. For all intending advertisers the best advantages of position will accrue from the immediate placing of orders.

AGAIN IN THE ASCENDANT.

SHAKESPEARE always is in evidence in the theatre, and at the moment he is in the ascendant. The pecuniary success of the notable representation of Hamlet ventured upon recently by an enterprising and earnest young actor and the like success of the production of Henry V by another actor that does not ask managers what plays he shall produce seem to have inspired emulation in many breasts, and it is apparent that another season will see a larger number of SHAKESPEARE ventures in this country than the native stage has known in years.

This earnest and commendable spirit is varied, of course, by some matters more amusing than serious. The manager identified with the young actor that on his own motion and at his own expense produced Hamlet—a manager who, it is said, advised against the enterprise and would have none of it for himself—later figured as large as life in association with the success. And the press of the country has not yet got through laughing at the brother of this manager—himself a manager of larger pretentions—who, some time ago, hard upon the fresh success of the new Hamlet, announced in a padded and puffing half column of the *Herald* that next year he should star in Hamlet a modest actor who, for several seasons, has held the center of the stage with a burning cigar between his teeth, and this without the semblance of a smile. At the time the manager had not even mentioned the project to the actor, but they have had time since to talk it over.

In all seriousness, however, the ventures with SHAKESPEARE promise to multiply, and that not only in this country. The coming London season will witness a series of revivals somewhat distinct from a box-office proposition, under the patronage of a committee of more or less distinguished persons, some six hundred in number, whose example and presence, aside from the attraction of the plays themselves, will serve to insure large audiences. Eight SHAKESPEARE plays in all will be represented, beginning with The Merry Wives of Windsor and concluding with Coriolanus. Beyond this, there are regular professional plans to produce several SHAKESPEARE plays in London, and new announcements may be expected.

In the new SHAKESPEARE excitement the tribe of commercial managers of course will see a great light. It will be a refulgence refracted by coin in the box-office. And they will make a virtue of opportunity and pose as encouragers of the legitimate. It will be interesting to watch their motions and analyze their emotions. But SHAKESPEARE is strong enough to carry even these creatures on his back for the brief time he may serve as their pack horse, and be none the worse for the momentary degradation after they are forgotten.

SIR ARTHUR SULLIVAN.

THE loss to the art of music—and from the popular viewpoint to the phase of that art in which he contributed so notably to public amusement—in the death of Sir ARTHUR SULLIVAN is distinct if it is not irreparable.

Sir ARTHUR SULLIVAN'S name undoubtedly will by generations to come be almost as distinctively recognized as it is to-day—the only influence that will militate against that recognition will be the greater concretion of music itself—as that of a genius who founded a new and thoroughly national type of comic opera. This achievement is the more worthy of enduring fame because its author rose from a throng of imitators of the individual music of other nationalities and worked with a clear and consistent authority to that end.

It is not solely as a comic opera composer, however, that Sir ARTHUR SULLIVAN'S name and fame will be perpetuated, although to the general public his comic operas will for many years to come stand as his principal achievement. That his genius for music was many sided will be seen from the thorough index of his work that appears in THE MIRROR this week. He attempted serious opera with success; he was distinguished as a composer of oratorio and cantata; his "The Lost Chord" has an enduring beauty; and at least one of his religious works, "Onward Christian Soldiers," almost disputes popularity with "Home, Sweet Home."

This great composer, unlike the actor whose ephemeral success his melodies have assisted, belongs to that more fortunate class of artists whose works will live; and his memory will be kept green as long as his melodies are sounded.

A UNIQUE FIGURE DISAPPEARS.

THE death of CHARLES H. HOYT—a sad event that was not wholly unexpected—takes from a large circle of steadfast friends one who will be long and sincerely mourned, and from the theatre a man who impressed himself upon it in his generation in a definite way.

The works of this happy playwright may not endure, but they promise to give pleasure to their particular public for many years to come, as they have for many years past. They are marked by a rare quality—originality—and in many respects reflect credit on the name of their author, who also through them won a deserved competency.

Those that knew CHARLES H. HOYT best admired him most as a man; and the more than friendly concern that has been shown in him in all stages of his illness that ended in his death was the best indication of his place in the esteem of the public he has done so much to please.

DANIEL FROHMAN ON NATIVE DRAMATISTS.

The following letter addressed to Joseph I. C. Clarke, and read at the recent dinner of the American Dramatists Club, is of especial interest in view of the reported expressions of Mr. Frohman on the same subject formerly:

NOVEMBER 15, 1900.

Mr. Joseph I. C. Clarke, American Dramatists Club, 1123 Broadway, New York:

MY DEAR MR. CLARKE: Your letter has been forwarded to me here, out of town, hence delay in acknowledging your kind invitation to attend the dinner to be given by the American Dramatists Club. I regret that my engagements are such that I cannot attend, but I am very glad that the club assembles for so significant a purpose as the one you name. Its members contain writers who have been responsible for some of the greatest successes that we have ever had on the American stage, and their results are worthy of the celebration that is to be given. Their achievements and the results of these achievements ought to be a stimulus to their younger associates; and to them managers are looking forward with hope (sometimes deferred, but never abandoned) of good results. The press sometimes derides managers for apparently ignoring the "domestic article." I am sure that among your members these statements can be disproved by their own experience. But it will probably not be controverted that the English writers seem more prolific than ours; superior sometimes in technique, and often in literary art, and frequently in invention; and they show an expertness in that treatment of character which gives such distinction to a work for the stage, though the effect of the artistic beauty of their plays is often destroyed, as a marketable commodity in this country, by their themes. The average English audience appears to like what is called the problem play. The American audience, to its credit, turns from it. Sensationalism on the stage may thrive for the moment, but enduring prosperity comes mainly to the plays of wholesome interest, where the integrity of the hearthstone and the purity of the family relations are maintained. This is where the American dramatist steps in.

There are no distinctively American plays anywhere on the boards in which the dignity and sanctity of the domestic relations are not the fundamental factors of their equipment. It is difficult naturally to write strong plays, or to devise strong situations, without trenching upon propositions which are not always good subjects for general discussion in the family circle; but when a good theme, nobly environed, is disclosed, the American audience responds quickly. This is one of the main reasons for the success of the American play. It is also a fact that an American play, especially on an American subject, is not only more congenial to the taste of our public, but the records show that it is capable of earning more money, and earning it for a longer time, than many plays from foreign sources; and while all classes of American plays may not always be suitable to any one manager, there is always a field for them in this country—the greatest dramatic market in the world.

But the difficulty of providing material for the vast assortment of people which makes up our public is a greater problem here than it is abroad. The English author writes for an audience that is exclusively English, the French and German writers for audiences that are entirely French and German; but the American author and manager have to consider the tastes of a far more heterogeneous public. The distinctively American patron is not the one factor to consider, for the American theatre profits by the patronage of people made up of every nationality in the world. It is not, therefore, so homogeneous in its tastes as the audience abroad, and the manager, in considering plays, must therefore appeal to a wider and more varied patronage. The vast variety of our stage entertainments further proves this. All kinds of people have to be entertained, and our entertainments must be so assorted as to meet this demand; and every play and every entertainment naturally draws to itself its own peculiar class of discriminating devotees.

I have been quoted in some papers as stating that there is "no American drama," a statement which it seemed almost unnecessary for me to controvert. I have expressed regret that out of the vast output of dramatic material I have not always been able to find the particular class of play which I sought, but, as I said before, I am in nowise dismayed; and the fact that I have in my possession good material impending for production from five important American writers tends to show that, so far as I at least am concerned, the American drama is not altogether disregarded.

With cordial good wishes for the prosperity of the club, I am Very truly yours,

DANIEL FROHMAN.

SALE OF THE McKEE LIBRARY.

The sale of the first section of the notable Thomas J. McKee library took place on the afternoons and evenings of last Thursday and Friday, at the auction rooms of John Anderson, Jr., at No. 34 West Thirtieth Street. George D. Morse, of Boston, conducted the sale, and among the buyers were many well known collectors and representatives of several important libraries. Remarkably high prices prevailed. Many books fetched double and treble the sums that were paid for them, and very few of the purchasers had reason to congratulate themselves over obtaining bargains.

A copy of Edgar Allan Poe's "Tamerlane and Other Poems," published by Calvin F. S. Thomas, Boston, in 1827, was sold to George H. Richmond for $2,050. F. R. Halsey bought Poe's "Al Aaraaf, Tamerlane and Minor Poems," published in Baltimore, in 1829, for $1,100. Other volumes of Poe fetched very high prices. Evert Jansen Wendell purchased John Howard Payne's "Lispings of the Muse" for $121. Payne's "Juvenile Poems," Baltimore, 1831, for $98, and Washington Irving's "A History of New York" for $20. Anne Bradstreet's "The Tenth Muse Lately Sprung Up in America," London, 1650, fetched $460. There was lively bidding upon many books of American poetry, and upon volumes of early American periodicals.

Among the more interesting sales were the following:

Andre's "Cow Chase," New York, 1780	$270
Washington Irving's "Knickerbocker's New York, 1809, two volumes	290
Maria Lowell's "Poems," Cambridge, 1855	87
"Uncle Tom's Cabin," first edition, 1852	35
R. H. Stoddard's "Foot Prints," New York, 1849	66
Bayard Taylor's "Ximena," Philadelphia, 1844	68
Walt Whitman's "Leaves of Grass," first edition, 1855	61
John G. Whittier's "Moll Pitcher," Boston, 1832	160
Roger Wolcott's "Poetical Meditations," New London, 1725	300
William Berger's "Paul Jones," a drama, Philadelphia, 1839	5
William Dunlap's "The Gambler's Fate," the original manuscript	52
William Dunlap's "The Father; or, American Shandyism," a comedy, 1789	22.50
William Dunlap's "Darby's Return," a comic sketch, New York, 1789	22.50
William Dunlap's "Andre," a tragedy, 1798	38
Thomas Godfrey, Jr.'s, "The Prince of Parthia," a tragedy, together with Juvenile Poems, 1765	35
J. Murdock's "The Triumphs of Love," a comedy, Philadelphia, 1795	43
John Howard Payne's "The Last Duel in Spain," a tragedy, the original manuscript	90
John Howard Payne's "The Two Sons-in-Law," a comedy, the original manuscript	70
John Howard Payne's "Woman's Revenge," a comedy, the original manuscript	50
John Howard Payne's "Julia; or, The Wanderer," a comedy, 1806	25
Royall Tyler's "The Contrast," a comedy, Philadelphia, 1790	120
Mercy Warren's "The Group," Boston, 1775	86

The total sales during the two days amounted to about $13,500.

The other portions of the library will be sold in January.

SIR ARTHUR SULLIVAN.

[*Died November 21, 1900.*]

Above the sun, amid the stars, his soul
Is soaring, like a wind-tossed angel's feather:
And celestial melodies to heaven roll,—
For now the morning stars do sing together!

And now before the organ of the blest,
With the great angelic chorus gathered round,
He pour his soul into a song of rest;
For the long LOST CHORD at last, at last!—is found.

JOHN ERNEST MCCANN.

NOV. 22.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

C. M. B., Boston: Edward Craven at last accounts was with A Hole in the Ground.

M. V. M., Boston: The leading dramatic weekly papers of London are the *Era* and the *Stage*.

J. E. C., Gloucester, Mass.: Roland Reed originated the role of Koko, in The Mikado, in America.

V. M. R., Pittsburg: America was produced at the Auditorium Theatre, Chicago, on April 22, 1893.

J. R. J., Lexington, Ky.: The singer mentioned in your letter is considered the leader in her particular line. As a vocalist and drawing card she is an undoubted success.

E. W., Winthrop, Mass.: Adele Rafter, before her present engagement with The Bostonians, sang in a New York church choir. Earlier, she was a member of Augustin Daly's musical company in A Runaway Girl.

R. E. W., Warren, Pa.: 1. Ritzman, Broadway near Twenty-second Street, New York, can furnish photographs of the late Caroline Miskel Hoyt. 2. Schloss, Fifth Avenue near Fortieth Street, made the last photographs of the late Belle Archer taken in this city.

ADDITER, Reading, Pa.: The Little Tycoon was first produced in New York at the Standard Theatre on March 29, 1886, with Robert G. Graham, Joseph Maney, Ed. H. Van Veghten, Will S. Rising, E. N. Dunbar, Elma Delaro, Carrie M. Dietrick and Netta Guion in the cast.

CONSTANT READER, Philadelphia: 1. F. Marion Crawford may be addressed in care of Liebler and Company, 1402 Broadway, New York City. 2. There can be no fixed value for old playbills, the matter of purchase price depending entirely upon the eagerness of the purchasing collector and the intrinsic interest of the playbill.

W. G., E. C., J. D. E., Harrisburg, Pa.; W. C. M., Paterson, N. J.; L. E. C., New Orleans; A. E. H., Wollaston, Mass.; E. M. F. C. M., Chicago; H. S. M., Bridgesburg, Pa., and F. E. F., Iowa Falls, Iowa: Address the persons mentioned in care of THE MIRROR.

S. A. C., Springfield, Mo.: If you watch the column headed Vaudeville Performers' Dates and read the vaudeville correspondence carefully, you will probably be able to locate the person you are in search of. The team will probably play New York again during the season.

L. G. C. and SUBSCRIBER, San Francisco: George H. Boker's drama, Francesca da Rimini, was originally played by E. L. Davenport, and famed. The author rewrote it for production by Lawrence Barrett, at the Star Theatre, in this city, on Aug. 25, 1883, when it was favorably received. 2. Charles H. Ditson and Company, Broadway, near Eighteenth Street, supply libretti.

MISS. K. D., New York: The musical specialty you mention ought to be attractive, but it would be better if you could both play several instruments. If you call on Mr. Hennessy, at the office of the Vaudeville Managers' Association in the St. James' Building, he may arrange to give you a rehearsal. You might also communicate with J. A. Fynes, general manager of Proctor's, and S. K. Hodgdon, at Keith's, Union Square, giving full details of your act.

THE PLAYERS' CHRONOLOGY.

November.

25. Henry Irving appears in The Bells, 1871.
Hammerstein's Olympia, New York, opened, 1895.
Miss Kelley's Theatre, London, reopened as the New Royalty, 1861.
Birth near Berlin, Germany, of Albert Bial, 1842.
Birth of Charles Kemble, 1775.

26. First production of Hamlet in America, at the Chapel Street, New York (Beekman, below Nassau), 1761.
Seven Sisters produced by Laura Keene, 1863.
Death at New York of Harry Standish, 1896.
Edwin Booth revives Hamlet at the Winter Garden, New York, 1861.

27. First appearance as Young Norval of Edwin Forrest in Home's Douglas, 1820.
First production of The Bohemian Girl at Drury Lane, London, 1843.
Debut as Juliet of Mary Anderson at Louisville, Ky., 1875.
Death of C. W. Couldock at New York, 1898.
Metropolitan Opera House, New York, reopened 1903.
Death of Henry Holte, at New York, 1898.
Death at Galveston, Tex., of Charles F. Coghlan, 1899.
Birth of Mary Darby (Mrs. Robinson), 1758.
The Sans Pareil (Adelphi), London, opened by John Scott, 1806.
Birth at Liverpool of Joseph W. Herbert, 1863.
Death at Hamburg of Herr Pollini, 1897.

28. Debut of John Gibbs Gilbert as Jaffier in Venice Preserved at the Tremont Theatre, Boston, 1828.
Death at Philadelphia of Robert Heller, 1878.
Death at Rochester, N. Y., of W. W. Pratt, Ten Nights in a Barroom, 1864.

29. Windsor Theatre, New York, fire, 1883.
Alexandra Wanda's American debut at the Fifth Avenue Theatre, New York, in Alexandra, by Richard Vose, 1897.

30. Death of James Sheridan Knowles at Torquay, England, 1862.
Death of Junius Brutus Booth on a Mississippi River steamboat, 1852.
First American production, at the Winter Garden Theatre, of The Ticket of Leave Man, 1863.
Death at Sydney, N. S. W., of Sallie Macdonald, 1896.
Death at City Island, N. Y., of Edward W. Marston, 1899.
St. Charles Theatre, New Orleans, opened, 1835.
Death at Boston of Mrs. John Mestayer, 1869.
American debut, at the Park Theatre, New York, of John Reeve as Margog in Wreck Ashore, 1835.

December.

1. Death of Mrs. Centlivre, 1723.
Richard Glover's Boadicea produced, 1753.
Covent Garden appearance of Master William Henry West Betty, "the young Roscius," 1803.
Birth at Londonderry, Ireland, of Matilda Heron, 1830.
Bijou Opera House, New York, opened with Orpheus and Eurydice, 1883.
National Theatre, Washington, D. C., reopened for fourth time, 1873.
Birth at Philadelphia of Mrs. Danford Marble (Anna Warren), 1815.
Death of Robert Campbell Maywood, 1856.

THE USHER.

The Horse Show did not seem to affect theatre receipts last week as much as usual, although it is probable that the fashionable function was never so largely attended.

More than the customary influx of out-of-town visitors took place and the hotels were packed. At the Waldorf-Astoria, for example, every available inch of space on the ground floor was converted to restaurant purposes. A man who knows says that nearly 10,000 persons sat at table between breakfast and supper and that the restaurant receipts alone throughout the week averaged $25,000 a day. And what was true of the Waldorf-Astoria was true also of the Holland and the other leading hotels in a relative degree.

Certain of the theatres received some of the patronage of the out-of-town contingent, and it was this, most probably, that evened up the loss of local business occasioned by the attractions of the combined equine and "sassiety" exhibition at the Madison Square Garden.

The apathy of managers has encouraged the play pirates to renewed activity in the West and South. A number of copyrighted works are being played by these marauders in the small towns. They procure their manuscripts from the notorious Chicago concern conducted by one Byers, who steals pretty nearly every play of note and furnishes the pirates with fresh material.

M. M. Schlesinger, a lawyer of this city, has stopped unlawful performances of The Middleman in Iowa by the Frank E. Long company, and he proposes to remain in the West and prosecute other companies that are stealing plays owned by Daniel Frohman. A little energetic work of the same sort on the part of other managers would soon break up this nefarious business.

According to advices received by THE MIRROR the Graham and Earle company, the Flora de Voss company and the Mabel Paige company are engaged in piratical performances. Honest theatre managers should beware of giving them dates.

At the Dramatists Club dinner Joseph Jefferson explained why he has never encouraged the American dramatist, and the reason is characteristically Jeffersonian.

"When an actor is young it is well enough," he said, "but I admit to you that at my time of life a failure would be more than I could bear. It is the fear of possible failure that has kept me from taking your plays."

But Mr. Jefferson when a comparatively young man pursued the same course that he follows now. After he became a successful star he settled down to three or four parts, which he has played without ceasing ever since. For thirty years he has preferred to make money without risk, experiment or special effort, and whatever progress the American drama has made during that period has been made in spite of his indifference and lack of sympathy and without the aid of his remarkable talents for interpretation.

In Mr. Jefferson's threadbare and limited repertoire, there is not one play written by an American. Mr. Jefferson with his wealth and his popularity might have produced an American play from time to time with far less danger of failure than many lesser actors among his contemporaries, who have managed, in spite of discouragement and hostility, to keep the native drama alive.

There were several interesting speeches besides Mr. Jefferson's at the Dramatists Club dinner; but not one of them made any reference to the curse of the American stage today and the potent enemy of the native dramatist. The poisonous influence of the Theatrical Trust and its pro-foreign speculations were carefully and consistently avoided by all the speakers. Could a stronger illustration of the Trust's ability to stifle independence be afforded? The silence of the dramatists regarding it was eloquent.

Katherine Gray, who is suing the Richard Mansfield company for breach of contract, in the course of her complaint makes the following allegation:

That on or about the 26th day of December, 1899, while performing in a play known as The First Violin, the part or character she was to perform required the plaintiff to permit the said Richard Mansfield, the agent and servant of the aforesaid defendant, to kiss her, and that in said scene, and in the said act of kissing, the said Richard Mansfield performed the same in so rude and indecent and insulting a manner that this plaintiff became humiliated and became seriously ill and shocked so that she required medical care and attendance.

If Mr. Mansfield's stage kisses produce such a disastrous effect it can be understood very readily why his less tender actions at rehearsal have been alleged so often to cause nervous prostration and kindred maladies. It would appear to be the course of wisdom for those engaged in his company to include the cost of medical services and an accident insurance policy in the provisions of the contract.

Several of the newspapers announce that Bernhardt is to receive $1,000 a performance from Grau during her American tour, and that that is the largest compensation she has yet had in this country.

During the four visits she made us under Abbey, Schoeffel and Grau Bernhardt's terms were $1,500 for each performance, besides a large share of the profits. For this she furnished her own services and paid the salaries of the company, but all traveling expenses were paid by the management from the time they left Paris until their return.

Bernhardt has played to some immense receipts here, and she is likely to duplicate or surpass them during this tour, for Coquelin enables Grau to increase the prices. While Coquelin *solus* has not been a drawing card on this side of the ocean, in conjunction with Sarah he makes this extra grab feasible.

A well-known lawyer of this city, commenting upon the information that a warrant for a client's arrest had been issued at Chicago in a proceeding for alleged violation of a dramatic copyright, is reported to have said: "It's ridiculous to suppose that my client could be arrested for a violation of the copyright law."

The claim upon which these proceedings are brought may be ridiculous, but the law is serious enough.

"If the unlawful performance and representation be willful and for profit," says the Act, "such person or persons shall be guilty of a misdemeanor and upon conviction be imprisoned for a period not exceeding one year."

The Toronto *Globe* protests against the indecency of some of the plays that are presented at the Grand Opera House in that city.

"Last season," says the *Globe*, "several protests were made in this journal against placing on our stage productions of the nature referred to, but the Syndicate that controls the bookings at the Grand seems inclined to defy public opinion in this matter."

It is here that managers like Messrs. Sheppard and Whitney, of Toronto, who have intrusted their bookings to outsiders, find the shoe pinching. They must take what is sent them and look pleasant, even when the press calls attention to the degradation of their stage.

JOHN W. WORLD.

THE MIRROR'S front page this week contains the picture of John W. World, who is at present appearing in vaudeville with great success, assisted by Beatrice Hastings.

Mr. World made his début on the stage at the early age of eighteen months, at the Hippodrome in Paris, when he made a howling success. A few years later he and his sister, professionally known as Venus and Adonis, appeared at the Crystal Palace, London, where they were seen and engaged by Ritzly Brothers for George L. Fox's Humpty Dumpty company, then playing in New York. They were the first to introduce the velocipede act on the stage in America, and remained with Fox's company for two years as a feature. They then went back to London, Mr. World having been specially engaged to resume his place as one of the principal comedians in the pantomime at Drury Lane. He made a great hit as the Cat in Dick Whittington and His Wonderful Cat. After two years at Drury Lane Mr. World and his sister returned to America to fill a two years' contract with Tony Pastor's road company.

Mr. World was featured for three years with the Orrin Brothers Circus in the City of Mexico, and has appeared with many of the best companies in the United States. He played three seasons with Eugene Tompkins' big revival of The Black Crook, and toured the country in Town Topics for three years with decided success. He also played a prominent part in The White Heather.

In conjunction with Beatrice Hastings (Mrs. World) he has been playing this season in the leading vaudeville houses, and their joint efforts have been approved by discriminating audiences wherever they have appeared. They have just finished a tour of the Orpheum Circuit and will shortly be seen at the leading vaudeville theatres in New York and other Eastern cities.

MILDRED HOLLAND'S TOUR OPENS.

At Amsterdam, N. Y., Nov. 22, Mildred Holland opened her tour in The Power Behind the Throne, a romantic drama in four acts, by Theodore Kremer. The play was received with favor and Miss Holland achieved a success. She was called before the curtain repeatedly. The scenery was handsome and elaborate and the costumes were beautiful. Of the supporting company Leonard Walker and Frances Brooke were noticeably excellent, and others in a good cast were Frank Drew, Rita O'Neal, Florence Reuner, Harry Crandall, Frederick Ormonde, N. M. de Silke, Seymour A Rose, and Lillian Norris.

TWELFTH NIGHTERS RECEIVE CRANE.

William H. Crane was the "one man guest" at the monthly reception of the Twelfth Night Club, held on Tuesday at the Berkeley Lyceum. President Alice Fischer Harcourt was master of ceremonies, and Amelia Bingham and Maud Monroe received, and Beatrice Lawrence poured the tea. Mr. Crane made a happy little speech, Fielding Roselle sang, and Lelia Ellis recited. Among those in attendance were Mrs. Sydney Rosenfeld, Mrs. Edwin Milton Royle, Mrs. John Mason, Mrs. A. E. Kidder, Mrs. Robert Edeson, Mrs. Charles Richman, Mrs. Beatrice De Mille, and Mrs. Joseph Francoeur.

NEEDN'T PASS PLAIN CLOTHES MEN.

A case involving the right of policemen to free admission to theatres was decided at Atlanta, Ga., last week. Two detectives in citizens' clothes asked to be passed into the Lyceum Theatre on Nov. 19. William Sands, the door-keeper, refused the request, the rule of the theatre being to pass policemen in uniform only. The detectives arrested Sands for interference, and he preferred a counter charge of disorderly conduct against them. At the trial the recorder decided that the officers could not compel the management to pass them in, and dismissed the charge against Sands.

Frank Mostyn Kelly, with W. A. Brady

DEATH OF JOSEPH OTT.

Joseph Ott, the comedian, died at his residence, 2 West 104th Street, this city, on Nov. 19, after an illness of a few days. He had not been in robust health for a long time, but continued to play up to November 12, when he was taken ill with congestion of the lungs. He was attended by Dr. Mellenry, of the Cancer Hospital. Two days after his illness began pneumonia developed, and he sank so rapidly that it was thought he could not live through Wednesday night. He rallied, however, and continued to improve until Saturday, when his illness took a change for the worse. On Monday he received the last sacraments of the Roman Catholic Church, and passed away surrounded by his family.

Mr. Ott was born in Chelsea, Mass., in 1862. He made his debut in 1882, at the Boston Theatre, with William Mestayer's company, in Le Voyage en Suisse. He was identified with the companies managed by Mestayer, who was his brother-in-law, for several years. In 1886 he appeared in We, Us and Co. at the Standard Theatre, this city, and also scored hits in Check 44, at the Star, and as Bertie Staley, in Zig Zag, at the Bijou. He was featured in The Dazzler with Kate Castleton, and while playing with her gained the *soubriquet* of "The Dismal Comedian," owing to his quaintness of voice and manner. After this he starred for several seasons in The Star Gazer, in which he was very successful. When Excelsior, Jr., was produced in the theatre part of Hammerstein's Olympia (now the Criterion) he played the leading comedy role. He was identified with various companies after that, and made his New York reappearance in Cook's Tour at Koster and Bial's. Last season he joined the stock burlesque company at the New York, and appeared in Broadway to Tokio and A Million Dollars. His last role was King Charles in the burlesque, Nell-Go-In, produced a few weeks ago at the New York, and which was withdrawn after he was taken ill.

The comedian will be remembered as an original and able funnmaker, and by his death the burlesque and farce-comedy stage suffers a severe loss. He left a widow and two children.

The funeral took place on Wednesday from the Church of the Ascension and the interment was in Calvary Cemetery. The pallbearers were Daniel Daly, Lionel Lawrence, Frank Doane, and Matthew Ott. The services at the church were largely attended, and the floral tributes were numerous and beautiful.

"AUNT LOUISA" RESIGNS.

"Aunt Louisa" Eldridge has resigned the presidency of the Stage Children's Christmas Festival. For twelve years she has been its president, and was its founder. Her active work in the interests of the organization has brought it to great prominence annually, and she has become widely known for her good work in bringing the children of the stage together at Christmas time, and making them happy with useful presents, many of which took the form of needed clothing. Aunt Louisa leaves this association because she feels that it is impossible for her longer to give the necessary time and work required. The association has about $2,000 balance in its treasury, which amount is ample to provide for the forthcoming entertainment to be given at Christmas time. The money for these entertainments has been gathered entirely by subscription, and "Aunt Louisa's" efforts in that direction have done much for the success of the entertainments given. She will leave the organization with the regret, good will and appreciation of every one interested in it.

CHARLES W. CLARK'S RECITAL.

Charles W. Clark, the baritone, gave a song recital last Thursday afternoon at Mendelssohn Hall that drew one of the largest audiences gathered there this season. The programme, which was a very long and varied one, included songs by Schubert, Schumann, Massenet, R. Hermann, Tschaikowski, Lucas, H. Hermann, De Koven, Anitsen, and Damrosch. Mr. Clark, who is no stranger to the New York concert stage, sang with the power and the unusual feeling that have brought him into his present prominence. Particularly pleasing was his work in the quiet, melodious German songs of Schumann. Mrs. E. N. Lapham, the accompanist, was sympathetic and accurate in her performances.

NOVEL BENEFIT MATINEES.

Manager S. S. Shubert, of the Herald Square Theatre, is making arrangements to hold at his theatre a series of benefit matinees for charities, at which special performances will be given of hitherto untried plays by young dramatists. In this way the plays will have a fair trial before a representative audience, and various associations and institutions will be assisted materially. The first of the matinees will occur early in December, when Sold and Paid For, a four-act American drama, by Charles H. Dixon, of Richard Mansfield's company, will be presented for the benefit of Mrs. Joseph Ott. The matinees are to be continued fortnightly during the season.

ANOTHER EAGLET TO FLY.

Louis A. Inhaus, the dramatist, stage director, and actor, is preparing to send a company on the road in his romantic play, The Eaglet, King of Rome. The company will visit the smaller cities. The drama, which is based upon incidents in the lives of Napoleon I and his son, was written by Mr. Inhaus and Lizzie Vigoureux nine years ago, and, while many of the characters and incidents are the same as those in Rostand's L'Aiglon, the story of the play differs considerably.

WARNING TO SMALL BOYS.

Eight-year-old Eddie Marshall, colored, of Reading, Pa., wanted to join the circus, so he hid in the monkey car of Sipe's Dog, Pony, and Monkey Show Nov. 17. He wasn't discovered until the next day, at Pottsville. The monkeys hadn't done a thing to Eddie. His hair was pulled out, his body scratched, his clothing torn, and he was scared almost white. Pottsville police officers paid his fare home.

McCAULLEY'S SLAYER CONVICTED.

Pearl Newman, who shot and killed William J. McCaulley, of A Woman in the Case, at Huntington, W. Va., two months ago, was convicted in that city on Saturday of murder in the first degree. The jury recommended imprisonment for life, and the judge reserved sentence. Newman's plea was that she acted in self-defense.

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Nov. 20 to 24, 1900.

A MAN FROM KLONDYKE; or Out, Gad, Mr. A Hoss. By C. B. Baker.

A TELEPHONE ROMANCE. By Fannie Phelps.

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MR. AND MRS. DAVENPORT. By Louis Harris.

NANETTE. By Arthur H. Franklin and Dudley Brown.

OLE MAMMY. Cakewalk. By Mark Townsend Allen.

SAM DAVIS, A Soldier of the Confederacy. By Stanton Robinson.

SOMETHING DOING. Farce-Sketch. By Blondell and Fontenoy.

THE BOOKSELLER. Comedy. By Evelyn M. Swigart. Copyright by J. [illegible] F. E. Mack.

THE DEATH OF DESDEMONA. Ballad. By A. F. Goldsmith.

THE FAIR [illegible]. By Mrs. Tullo Reed.

THE SOCIETY [illegible]. By Fannie Phelps.

THE VOICE OF [illegible]. By Stella Wentworth Bee, of

PERSONAL.

SUMMERVILLE.—Amelia Summerville has added another success to an already long list, by her clever portrayal of the part of the Duchess, in Nell-Go-In, at the New York Theatre.

HALTON.—Marie Halton, formerly well known here, has scored a success in a leading role in the production of San Toy at the Karl Theatre, Vienna, Nov. 9.

JEFFRIES.—Maud Jeffries has been compelled to relinquish temporarily the role of Marianmul in Beerbohm Tree's production of Herod, at Her Majesty's, London, owing to an attack of nervous prostration.

GILLMAN.—Mabelle Gillman resigned from The Casino Girl in London last week and means to remain in England.

HOPE.—Lord and Lady Francis Hope (May Yohe) arrived from Europe on Sunday. Lady Hope has not decided whether or not she will play here this season.

ADAMS.—Maude Adams is having extensive alterations made at her country place, "Sandy Garth," Ronkonkoma, N. Y., where she spends Sundays now.

HAWORTH.—Joseph Haworth's tour in Robert of Sicily is announced to open on Tuesday at Worcester, Mass.

SEMBRICH.—Marcella Sembrich is now on the high seas, due to reach this port on Saturday. She will give a song recital here on Dec. 4.

JEFFERSON MACDONALD.—The betrothal of William Jefferson, youngest son of Joseph Jefferson, and Christie Macdonald was announced last week.

MILLER.—Henry Miller returned to New York last Tuesday after a brief trip to England and will soon begin rehearsals of Madeline Lucette Ryley's play, Richard Savage, which will be produced on Dec. 24.

BARRYMORE.—Lionel Barrymore has been engaged to play Lieutenant Denton in the Southern Arizona company.

BODDINGTON.—Ernest F. Boddington has dramatized Mary Johnston's popular novel, "To Have and to Hold," for production by the Empire Theatre Stock company.

THEO.—Mlle. Theo arrived from Paris last Tuesday to rest for a few months in this city.

PAGET.—Violet Paget has been engaged to play Madame Fleury in The Sprightly Romance of Marsac during Maclyn Arbuckle's coming engagement at the Theatre Republic.

JEFFERSON.—Joseph Jefferson lent $40,000 to a local builder last week and took as security a mortgage on a dwelling in Riverside Drive.

DREW.—Mr. and Mrs. John Drew gave a reception at their home in this city last Thursday afternoon to introduce their daughter, Louisa Drew.

IRVING.—Isabelle Irving fell asleep in her dressing room at the Broad Street Theatre, Philadelphia, after last Wednesday's matinee and did not awaken until after eight o'clock. No one knew where she was, people chased all over the town looking for her, and but for her timely awakening the evening performance of Self and Lady might not have gone on.

TREE.—Beerbohm Tree's next Shakespearean revival will be Twelfth Night.

BLAIR.—Ada Blair, who plays the lead in Sporting Life, has been obliged to leave the company temporarily owing to an illness that necessitates an operation. Miss Blair hopes to rejoin the company [illegible] week.

BROADLEY.—Theodore B. Broadley last week received the appointment of receiver of the Actors' Fund, succeeding Joseph Brainard, resigned. [illegible] de Bonneville resigned from the [illegible]

CURRENT AMUSEMENTS.

Manhattan Borough.

METROPOLIS (Third Ave. and 23rd St.). James J. Jeffries & plus 4 plus 4

GAIETY (29th and Broadway). Closed. The Runaways

HARLEM OPERA HOUSE (125th St., near 7th Ave.). West 125th St.

HURTIG & SEAMON'S (Third Ave., near 125th St.). 211 West 125th St.

PROCTOR'S (23d St., nr. Lexington Ave.). Continuous Vaudeville—2:30 p. m. to 10:45 p. m.

CIRCLE THEATRE (Broadway and 60th St.).

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Continuous Vaudeville—2:00 to 10:45 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.). Marcella Sembrich Song Recitals—Tues. Aft., Dec. 4; Thurs. Eve., Dec. 11.

NEW YORK (Broadway and 45th St.). Vaudeville.

CRITERION (Broadway and 44th St.). John Hare in The Gay Lord Quex—3d Week—15 to 22 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). The Star and Garter with The Agoust Family—1st Week—1 to 8 Times.

REPUBLIC (207-211 West 42d St., adjoining The Victoria). James A. Heme in Sag Harbor—5th Week—69 to 76 Times.

AMERICAN (Eighth Ave., 40th and 41st Sts.). Henry Greenwall Stock in The Power of the Press.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in Gloriana.

BROADWAY (Broadway and 41st St.). Jerome Sykes in Foxy Quiller—4th Week—22 to 29 Times.

MENDELSSOHN HALL (113 West 40th St.). Theresa Carreno Piano Recital—Tues. Aft., Nov. 27.

EMPIRE (Broadway and 40th St.). John Drew in Richard Carvel—13th Week—87 to 95 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.). Grand Opera in English—Repertoire—9th Week—H. M. S. Pinafore and Cavalleria Rusticana.

CASINO (Broadway and 39th St.). Florodora—3d Week—15 to 22 Times.

KNICKERBOCKER (Broadway and 38th St.). Maude Adams in L'Aiglon—6th Week—37 to 44 Times.

HERALD SQUARE (Broadway and 35th St.). Arizona—12th Week—90 to 98 Times.

GARRICK (35th St., East of Sixth Ave.). W. H. Crane in David Harum—9th Week—66 to 74 Times.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Henrietta Crosman in Mistress Nell—5th Week—22 plus 33 to 41 Times.

MANHATTAN (1285-1287 Broadway). Grace George in Her Majesty—7th Week—50 to 58 Times.

THIRD AVENUE (Third Ave. and 31st St.). The Katzenjammer Kids.

BIJOU (1239 Broadway). May Irwin in The Belle of Bridgeport—5th Week—30 to 37 Times.

WALLACK'S (Broadway and 30th St.). Olga Nethersole in Sapho—3d Production—3d Week—29 plus 55 plus 16 to 23 Times.

DALY'S (Broadway and 30th St.). Daniel Frohman Stock in The Man of Forty—1st Week—1 to 9 Times.

WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—13th Week—93 to 101 Times, and Travesty on Arizona—7th Week—45 to 53 Times.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m.

GARDEN (Madison Ave. and 27th St.). Madame Sarah Bernhardt and M. Coquelin—1st Week—L'Aiglon—1 to 8 Times.

MINER'S (312-314 Eighth Ave.). The Bohemian Burlesquers.

MADISON SQUARE (24th St., nr. Broadway). Peter F. Dailey in Hodge, Podge and Company—8th Week—41 to 49 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Annie Russell in A Royal Family—13th Week—86 to 100 Times.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Madame Butterfly and Naughty Anthony.

IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy, Drama, and Opera.

FOURTEENTH ST. (14th St., nr. Sixth Ave.). Lost River—9th Week—63 to 71 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12:00 to 11:00 p. m.

ACADEMY (Irving Place and 14th St.). James O'Neill in Monte Cristo—6th Week—41 to 49 Times.

TONY PASTOR'S (Tammany Building, 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.

DEWEY (126-132 East 14th St.). The European Sensation.

STAR (Broadway and 13th St.). The Great Train Robbery.

GERMANIA (147 East 8th St.). Adolf Philipp in The Secrets of New York—11th Week—72 to 79 Times.

LONDON (235-237 Bowery). The Victoria Burlesquers.

PEOPLE'S (190-202 Bowery). The Hebrew Drama.

MINER'S (165-169 Bowery). Harry Bryant's Australian Burlesquers.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 196 Montague St.). Fursman's Production of Uncle Tom's Cabin.

HYDE AND BEHMAN'S (350-352 Adams St.). Vaudeville.

NOVELTY (Driggs Ave. and South 4th St.). Vaudeville.

GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). The Village Postmaster.

PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in A Midnight Folly.

UNIQUE (194-196 Grand St.). The Queen of the Orient.

LYCEUM (Montrose Ave. and Leonard St.). The Pulse of New York.

AL. REEVES' MUSIC HALL (Fulton St., opposite Grand Ave.). Fred Rider's New Night Owls.

AMPHION (437-441 Bedford Ave.). Hearts Are Trumps.

STAR (299-307 Jay St., nr. Fulton St.). Harry Morris' Twentieth Century Maids.

EMPIRE (103-107 South 6th St.). The Broadway Burlesquers.

COLUMBIA (Washington, Tillary and Adams Sts.). Richard Mansfield in King Henry V—54 plus 1 to 8 Times.

GAIETY (Broadway and Middleton St.). Joseph Murphy in Shaun Rhue and The Kerry Gow.

BIJOU (Smith and Livingston Sts.). Chauncey Olcott in Mavourneen—2d Week.

MONTAUK (585-587 Fulton St.). Rogers Brothers in Central Park—72 plus 1 to 9 Times.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.s.). Vaudeville.

AT THE THEATRES.

Garden—L'Aiglon.

Drama in six acts, by Edmond Rostand. Produced Nov. 26.

Le Duc de Reichstadt	Sarah Bernhardt
Flambeau	M. Coquelin
Metternich	" Desjardin
Le Tailleur	" Scheller
Marmont	" Rebel
Gentz	" Deschamps
D'Obenaus	" Piron
Prokesch	" Denenbourg
L'Attache Francais	" Krauss
Thuree	" Laurent
Dietrichstein	" Ramy
Le General Hartman	" Guiraud
L'Empereur Franz	" Duree
Le Docteur	" Mallet
Lord Cowley	" Barry
Sedlinsky	" Dura
Un Garde Noble	" Maret
Bombelles	" Fusch
Thalberg	" Francois
Un Domestique	" Deneuville
Gimbert	" Stehler
Un Montagnard	" Canroy
Furstenburg	" Chubert
Josica	" Jayer
Un Masque	" Julien
Boreali	" Stephano
Un Paysan	" Rigler
Pionnet	" Durand
Un Homme	" Sobellian
Un Paysan	" Dupuis
Marie Louise	Mesdmes. Mea
Princess Camerata	" Mareya
Therese	" Ramiroff
Fannie Elsler	" Kervich
L'Archiduchesse	" Boulanger
La Princesse	" Cellarius
Une Archiduchesse	" Bardley
Scarampi	" Patry
La Comtesse	" Savelli
La Duchesse	" Tasny
Olga	" Simonson
Lady Cowley	" Sellers
Une Paysanne	" Chauvet
Une Veille Paysanne	" Heyser
Une Paysanne	" Henry
Demoiselle d'Honneur	" Jignel
Une Demoiselle d'Honneur	" Royer
Un Petit Archiduc	Blanche Legereau
Une Petite Archiduchesse	Ninette Legereau

Before a large and brilliant audience at the Garden Theatre last evening Sarah Bernhardt and Constant Coquelin made their reappearances in America, presenting Edmond Rostand's L'Aiglon. Both the stars were welcomed with applause that lasted several minutes, and throughout the evening the enthusiasm was great. Curtain calls were many after each act.

Madame Bernhardt's triumph was complete. In every way, except, perhaps, in the picturing of the physical frailty of the Eaglet, her performance was marvelously perfect. The wonderful character of Rostand's was displayed in all its grandeur. The deep melancholy, the agonized struggling against the bonds, the Eaglet's realization of his own weakness found perfect exposition. Every emotion was handled with all the power of her art. Rostand's beautiful verse found its poesy enhanced in her exquisite, musical reading. It was in the battle field scene that her greatest triumph came. The power of this weird, soul stirring episode was brought out, and its terrible force held the audience tense with excitement.

In appearance Madame Bernhardt was youthful and beautiful, and in her assumption of the male character there was no suggestion of her real sex. She looked, however, rather too strong, too sturdy for the sickly, weak boy that the Eaglet is represented as having been, and in this respect Maude Adams has physically the advantage of the greater actress. Otherwise Madame Bernhardt's performance made the fact more apparent that Miss Adams is unequal to the role.

M. Coquelin made much of the role of Flambeau. He accentuated the bluff humor of the character, dwelling on this more than does J. H. Gilmour at the Knickerbocker. His death scene was finely done, yet on the whole Mr. Gilmour's fine performance hardly suffers by comparison.

The original version differs little from that made by Louis N. Parker for Miss Adams, save that Mr. Parker combined Rostand's second and third acts in one.

Owing to the length of the performance and the importance of the production a more extended review is deferred until the next issue of THE MIRROR.

Daly's—The Man of Forty.

Comedy in four acts, by Walter Frith. Produced Nov. 26.

Frederick Lee-Fanshawe	John Mason
Roger Dunster	Edward Morgan
Lewis Dunster	
Capt. Dennis Garner	William Courtenay
Algie Portman	Jameson Lee Finney
Raymond Barker	Grant Stewart
Martin	Fred Courtayne
Mrs. Egerton	Hilda Spong
Elsie	Cecilia Loftus
Mrs. Bella Portman	Elizabeth Tyree
Claire Despencer	Beatrice Morgan
Lillian Vachel	Alison Skipworth
Mrs. Jessop	Eva Vincent

Daniel Frohman's stock company returned to Daly's Theatre last evening and had a warm welcome from a large audience. The new play was Walter Frith's The Man of Forty, originally produced at the St. James's Theatre, London, on March 28. Especial interest was lent to the occasion by the first appearance here of Hilda Spong as leading lady of the company, and the initial local performance of Cecilia Loftus and Jameson Lee Finney with this organization.

The Man of Forty shows how Frederick Lee-Fanshawe, M. P., the title part, a widower, has fallen in love with Mrs. Egerton, who doesn't know whether her rascal husband, really named Lewis Dunster, is dead or alive. He blows in, however, from South Africa and has met on ship, Elsie, daughter of Fanshawe, whose head he has turned. Elsie is in a way to inherit wealth. Dunster's wife, of course, can't marry Fanshawe if she admits Dunster's existence, nor can Dunster marry the heiress. So husband and wife are silent and Dunster bribes one Claire Despencer to swear that she saw him die in Johannesburg. Fanshawe is on the point of wedding the supposed widow when Claire repents and tells him the truth. Dunster, attacked by Fanshawe, gives away Elsie's attachment. Enraged, Fanshawe falls upon the scamp, who promptly dies of heart disease. The now real widow is free to remarry, and Elsie at length decides to forget her attachment for Dunster and to marry an estimable young military man, Captain Garner, who has acquired the Victoria Cross.

The Man of Forty is the first play of Mr. Frith's that we have seen, and if he can write more as good we hope to see them. He has gone at the dramatic picturing of modern real life with a sure hand and has hit squarely the mark that so many have aimed at when they have written things that might not be called by a better term than "smart." We have become inured to the sort of alleged clever talk that sounds well but doesn't mean anything. Mr. Frith has managed somehow to write lines that are not only clever but that are full of meaning and of dramatic value. Occasional crudities crop up in his dialogue, and it seems a pity that they are not remedied, for, in every instance, it were easily done. The play, take it all in all, is very good indeed—clean, wholesome, thoroughly probable and as bright as could be. The action lags now and then, but whenever it does up loom the clever lines to save the day, and it is thoroughly, honestly deserving of success on its merits.

To the admirable playing much was due. John Mason drew a part very like his fine role in Wheels Within Wheels, and he carried it in splendid style. American actors are few, to be candid, who can successfully picture the real gentleman, the man of the world to evening dress born, yet Mr. Mason does so most notably with an air of consummate self possession and a finesse that makes one wish to see him play Henry Beauclerc in Diplomacy, the role in which the late Charles Coghlan was supreme, but last night Mr. Mason again proved himself worthy to challenge the best modern actor of his time in one of his best parts. To seem a thorough gentleman on the stage, somehow, appears to be a wondrous difficult thing, yet Mr. Mason does it as Mr. Coghlan did. Edward Morgan got away creditably with the dual roles of the villainous Dunster and his respectable brother. He played them both exactly alike, as he plays everything, but this time it helped the parts. He has overcome his old trick of shaking his legs and was altogether admirable. Jameson Lee Finney scored as a friend of Fanshawe, and so did William Courtenay as Garner. Some people, without any apparent reason, still persist in mistaking Mr. Courtenay for William Courtleigh, whom he succeeded in the company, but who assuredly is quite another person.

Hilda Spong, as the putative widow, was supremely delightful, as was to be expected. Miss Spong has a choppy way of speaking that's all her own, but she attunes it always to the task in hand and she made her role last night just as charming as was in human power to make it. Cecilia Loftus, erstwhile Cissy of the same ilk in vaudeville and opera, showed again her marvelous versatility by coming along with a captivating performance of the ingenue role, showing plainly that she is to be numbered among the cleverest and most talented of our players, and only awaits the chance to prove it. Elizabeth Tyree put in a neat performance as a person who borrowed money. Beatrice Morgan was typical as Claire, a burlesque actress with a conscience. Eva Vincent was, of course, a charming old lady, and Alison Skipworth was a beautiful but impossible newspaper girl, though the impossibility probably was the fault of the play. Real newspaper girls don't flash note books on their subjects.

The other parts were well handled, and the scenery and stage management were irreproachable.

Metropolitan—Grand Opera.

The performance of Esmeralda by the Metropolitan English Grand Opera company last Monday night was followed on Tuesday night by a repetition of Ambroise Thomas's Mignon. The cast was, with one exception, the same as in the earlier performances, and the presentation, in its entirety, was rather more polished and well balanced than before. Clarence Whitehill, who had not before appeared in the opera, sang the role of Lothario in a satisfactory fashion. His vocal work was pleasing, though at times a trifle lacking in the sureness that only experience may give, and his acting was graceful and dignified. Zelie de Lussan as Mignon, Ingeborg Ballstrom as Filina, Lloyd d'Aubigne as Wilhelm Meister, and Homer Lind as Laertes repeated their former successes in the roles. The chorus and the orchestra were in fine form and presented a splendid background for the work of the soloists.

On Wednesday evening the performance of Il Trovatore brought forward Phoebe Strakosch in the role of Leonora for the first time here. As was to be expected, her impersonation was very satisfactory indeed, both musically and dramatically. She displayed again her thoroughly trained talents, her earnestness and her sincerity. Joseph F. Sheehan repeated his former success as Manico. William Mertens, except for his inevitable accent, was a capital Count di Luna. Louise Meisslinger was an excellent Azucena, and the other roles were in capable hands. Ormando Seppilli directed the orchestra with his customary skill, and the chorus was, as always, satisfactory in its work.

On Saturday evening a change of bill was necessary for reasons not explained and Faust was presented by a cast that had appeared in the opera earlier in the season.

Last evening brought the revival of H. M. S. Pinafore and repetition of Cavalleria Rusticana. The vast auditorium held one of the largest audiences of the season, and toward the close of the performance one of the most enthusiastic. The presentation of the Mascagni opera brought forward Phoebe Strakosch as Santuzza, Fanchon Thompson as Lola, Louise Meisslinger as Lucia, William Mertens as Alfio, and Joseph F. Sheehan as Turiddu. Nearly all of these singers had appeared in the same roles at earlier performances. Mr. Sheehan was not in his best voice last night, but his acting was unusually spirited. Miss Strakosch repeated her former success as the heroine. Mr. Mertens was an excellent Alfio, and Miss Meisslinger sang and acted acceptably. Miss Thompson, as Lola, did not greatly improve upon her previous work in other roles this season. She sang pleasingly and her acting was graceful, but her impersonation was neither distinctive nor impressive.

During the intermission between the presentations of the two operas the orchestra, under direction of Richard Eckhold, played "The Lost Chord," as a tribute to the memory of Sir Arthur Sullivan. The graceful act was keenly appreciated and there was sincere applause. Immediately afterward the orchestra struck up the merry overture of Pinafore, and at once nearly every head in pit and galleries was wagging to the well remembered tunes.

It is doubtful if a better performance of Gilbert and Sullivan's popular opera has ever been given in New York than that of last evening. The stage setting was most realistic and attractive, the capital chorus of the company was in its best humor, and every one of the parts was taken by a singer capable of singing and acting it delightfully. The chief interest in the performance centered in the reappearance of Henry E. Dixey in the role of Sir Joseph. He was greeted with a storm of applause, and as the performance progressed he compensated for it over and again. He was full of humor, sparkling, graceful, tuneful—in a word, splendid. Lloyd D'Aubigne returned to the lighter work, familiar to him in his early stage career, successfully. As Ralph he sang agreeably and acted with spirit. William Pauli was a capable Corcoran, F. J. Boyle was an admirable Dick Deadeye, and Forrest Carr an excellent Bill Bobstay.

Grace Van Studdiford, as Josephine, gave a performance that lacked nothing vocally or dramatically. Zelie de Lussan was a charming though at times rather careless Buttercup. Kate Condon sang the role of Hebe effectively. In both operas the chorus work was good and the conducting of Armando Sapelli and Richard Eckhold was satisfactory.

Pinafore will be continued through the week. Next week the company will appear in Esmeralda, La Traviata, and a double bill consisting of I Pagliacci and three acts of Lucia di Lammermoor.

Victoria—Star and Garter.

Vaudeville farce, by John J. McNally. Produced Nov. 26.

Willette Work	Joseph Coyne
Otto Work	William Blaisdell
Bennett Work	Thornton Cole
Madame Piquet	Marie Cahill
Carrie Waite	May Lowery
Mollie Fyer	Margaret Knight
Lotta Goode	Nellie Lynch
Willie Tyre	Otis Harlan
Terence McCann	John G. Sparks
Taylor Bede	Lionel Hogarth
Annie Howe	Caroline Locke
Maida Coup	Florence Norwood
Tall Tout	Robert Kelly
Tim Fleece	C. H. Bates
Jack Tippem	J. F. Leary
Jennie	Nellie Murray
Binnie	Aimee Gerarde
Minnie	Margaret Leon
Mattie	Babette Robinson

Star and Garter, the latest work of John J. McNally, was played in this city for the first time last evening. The piece has been undergoing the usual trimming process out of town, and several changes have been made since it was produced at New Haven.

The play was written to order by Mr. McNally for the purpose of affording the Agoust Family of jugglers an excuse to introduce their specialty. There is just a thread of a story running through the piece, and it is not strong enough to worry the performers when they feel like breaking out into song or dance. The plot runs about as follows: In the first act, the scene of which is laid in a dressmaking shop, it is discovered that a man named Work has died, leaving lots of money and a peculiar will. His three brothers, Willett, Otto and Bennett Work, each have a chance to get the money. The will provides that if Bennett Work spends $50,000 and gets married within six weeks he will inherit the fortune. If he fails to do this, the money goes to Otto Work on condition that he makes $25,000 within six weeks. If both fail, then the money goes to Willett Work.

Bennett, in order to spend his $50,000, buys the Star and Garter Restaurant, and engages the Agoust Family to wreck it by breaking the dishes. The specialty thus comes in as part of the plot. The Agousts are expert jugglers, however, and manage to throw dishes without smashing them, so Bennett goes to the Morris Park race track and tries to lose his money on the races. Bennett and Otto bet on the same horse, Bennett wins and Otto loses, so as neither complies with the terms of the will the money goes to Willett Work.

This wonderfully interesting and fascinatingly thrilling plot bobs up only at wide apart intervals, the gaps being filled in with specialties of a more or less diverting character.

Aside from the specialty of the Agoust Family, which is their own and happily was not written by Mr. McNally, the piece is about as flat, stale and dismal a concoction as has ever been offered to a long-suffering public. To begin with, Star and Garter is simply a new name for one of Mr. McNally's first attempts at farce writing, that failed when it was put on long ago. He evidently did not bother to change it to any extent, as almost every joke had the flavor of an egg that has outlived its usefulness. The gags that were not stale were witless, and even the actors seemed to feel sorry for the people who had to listen to them. The only redeeming features were a few good songs, and a short burlesque on David Harum, in which the best line and its method of delivery were "adapted" from the travesty on Catherine, done at Weber and Fields' several months ago.

The Agoust Family of four people appeared in the second act and did a remarkably neat and original juggling specialty, lasting about twenty minutes. They juggle knives, forks, spoons, crockery and fruit, and wind up with a plate-catching finish that shows their dexterity to great advantage.

Otis Harlan's efforts to be merry were well-nigh futile. He sang an old-fashioned topical song, and followed it with a parody on "My Hannah Lady," in which the bounding house was held up as a humorous topic. Mr. Harlan worked hard, but his material was so poor that he cannot be blamed for not being able to coax laughs. John Sparks was amusing at times as a conventional stage Irishman. Joseph Coyne has lots of lines, but the "fat" was missing from most of them, and he did his best with what there was. The other men had but little to do.

Mae Lowery was pert and vivacious as Carrie Waite, and her song, "3.33 in the Morn," by Ned Wayburn, was accorded a double encore. Nellie Lynch, as usual, was elastic and nimble, and put plenty of ginger into her dancing. Marie Cahill was excellent, especially in the David Harum travesty, which, by the way, was followed by a silly burlesque on a scene in The Gay Lord Quex.

The chorus was large and fairly well-dressed, but the stage business showed a marvelous lack of originality on the part of Ben Teal, who was featured in the programme as stage-director.

There was a large audience, and the "paper" portion of it annoyed the "two-dollars-a-head" contingent by their noisy encores. The professional "booster" is pretty much of a nuisance generally, but last night he seemed to be at his worst.

Third Avenue—The Katzenjammer Kids.

Farce in three acts. Produced Nov. 26.

Jeb Arnold	Edward Blondell
Bessie Palmer	Libbie Arnold Blondell
Adolph Katzenjammer	John Hennings, Sr.
Mr. Quackenly	Frank Mudge
Archie Mason	Louis Pritzknow
Happy Hulligan	Henry Dunn
Hans Von Gugenheimer	John Hennings
James Monroe	M. Franks
Willie Get Sweet	Don Stanley
Dick Dempsey	Harry Jenks
Oliver McGinnis	Howard Howe
Umeeda Bisquet	Mallie Little
Lillian Moore	Maybelle Eckert
Gertrude Moore	Augustine Morton
Florette	Mlle. Bertina
Marie	Maude Hennings
Jeb Dimple	Leo Edwards

Blondell and Fennessy's company in The Katzenjammer Kids came before a New York audience for the first time last evening, at the Third Avenue Theatre. The play and the players have had great success on the road, and their advent here was witnessed by an audience that filled the theatre to the doors. Through the course of the performance the gaiety on the stage was quite equalled by the laughter and applause in the front of the house. As mirth promoters The Katzenjammer Kids proved themselves extraordinarily capable.

There is no plot to the play, and perhaps that is the reason why the author's name does not appear on the programme. The reason that there is no plot is that the performers are kept too busy doing specialties and exchanging "gags" to work out a plot if one had been provided. The action—which never ceases—takes place at the Katzenjammer home, in the first act, on the lawn of the Katzenjammer villa in the second act, and in the music room of the Katzenjammer residence in the third act. The locale, according to the programme, is "any old town," and the time, according to the same authority, is "to-day, yesterday, and to-morrow."

Edward Blondell and Libbie Arnold Blondell are the Katzenjammer Kids. Their part in the performance is chiefly to do something funny all the time—and they do their part capitally. Their comedy is of the broadest kind, but it is truly comic, and keeps the audience in a roar. The rest of the company are almost entirely specialty artists, who sing, dance, pose and do give and take conversations in a rapid fire and highly amusing fashion. The costumes of the women were very bright and pretty, and the stage settings were suitable. Next week, The Heart of Chicago.

American—The Power of the Press.

The stock company at the American Theatre appeared last evening in a lurid melodrama, The Power of the Press. So far as New York is concerned the play has been buried for some time and has been well-nigh forgotten. Nevertheless it drew a large audience and awakened thunderous applause from the more susceptible. The presentation was as highly colored and as crude as the play itself. None of the refinements of the actor's art were exhibited—nor were they demanded by the patrons. The dramatic picture was painted in elementary colors thickly laid on.

Ralph Stuart did a good bit of rough-hewed work in the character of Stephen Carson. His drunken scene in the first act was natural, without being offensive, and later on he became very manly and consistent. E. L. Snader was a sufficiently repulsive villain as Turner Morgan. Herman A. Sheldon gave one of his best characterizations this season in the role of Mr. Hosford, and Thomas J. Keogh as Sam Freeborn displayed to advantage his rather boisterous fashion of acting. Albert Andrus was an acceptable Dewitt Norwood, and Emile Collins was an amusing Sidney Varian.

Mary Hampton was over-emotional in the character of Annie Carson, but her impersonation had the virtues of earnestness and feeling. Georgia Welles was a bright, attractive May Hosford, Isabelle Evesson a very satisfactory Julie Seymour, and Julia Blanc an excellent Mrs. O'Callahan. The other roles were in fairly capable hands. Next week, In Mizzoura.

Murray Hill—Gloriana.

The Henry V. Donnelly Stock company at the Murray Hill Theatre appear this week in James Mortimer's most successful comedy, Gloriana. The play is one that brings forward the several favorite members of the organization in roles well suited to their abilities, and its reception last night at the hands of a large audience indicates that the week will be an unusually successful one both on the stage and in the box-office. William Bramwell plays the role of Leopold Fitz Jocelyn in his customary artistic way. Henry V. Donnelly, is a splendid Spinks, giving to the character its every humorous virtue. William Redmund acts the part of Timothy Chadwick in his best fashion, and Thomas L. Coleman is a very good Count Evitoff indeed. Dorothy Donnelly as Mrs. Lovering displays the genuine talents that long ago won her the admiration of the Murray Hill patrons. Laura Hope Crews is a charming Kitty, and Frances Starr a delightful Jessie Chadwick. The play is well mounted, and the women's gowns are particularly handsome. Next week, The Late Mr. Castello.

Star—The Great Train Robbery.

The Great Train Robbery reopened in New York at the Star Theatre last night, and its melodramatic features were applauded by the large audience usual at this house. Among the company are Eugene Frazier, James R. Carey, Tom Quinn, Robert Robinson, Roddy Mack, Lillian Rieder and Gertrude Owens. A big week's business is assured.

At Other Playhouses.

ACADEMY.—James O'Neill and company continue prosperously in Monte Cristo.

BIJOU.—May Irwin in The Belle of Bridgeport pleases large audiences.

CASINO.—Florodora is the bill.

CRITERION.—The Gay Lord Quex continues.

FOURTEENTH STREET.—The popularity of Lost River shows no abatement.

GRAND OPERA HOUSE.—Naughty Anthony is the attraction for the week.

HERALD SQUARE.—Arizona maintains its place as a favorite play.

MANHATTAN.—This is the last week of Her Majesty. Sweet Anne Page follows.

REPUBLIC.—Next week The Sprightly Romance of Marsac will replace Sag Harbor.

SAVOY.—The vogue of Mistress Nell continues.

WALLACK'S.—Olga Nethersole plays Sapho.

METROPOLIS.—Champion James J. Jeffries in his comedy drama, A Man from the West, which was represented at the Grand Opera House two weeks ago, is the star here this week.

DR. PARKHURST'S VIEWS.

The Rabid Reformer and Divine Talks on the Theatre.

Dr. Charles H. Parkhurst, the eminent clergyman and reformer, has of late become considerably interested in the condition of the stage in America. In connection with his utterances regarding newspaper reform he has spoken of theatre reform, and has manifested a desire to place himself side by side with the workers for the uplifting of the stage.

In conversation with a MIRROR reporter Dr. Parkhurst defined his position clearly and spoke with considerable warmth of his ideas regarding the theatre and his ideals. He said: "Taking the stage and the art of the stage in the abstract, I believe thoroughly in their power for good. Every man has in his composition an instinctive love for and appreciation of the dramatic. This natural inclination of mankind may be turned to the advantage of morality as to the advantage of vice. I am sorry to say that, so far as I can learn, the stage of America lends itself far more to the propagation of vice than of virtue. It is a great pity that so fine a power for the betterment of public morals should be so wasted—or, rather, far worse than wasted.

"A friend of mine, a member of my own congregation, who is a liberal patron of the theatre and a great admirer of the dramatic art, told me recently that a few years ago there were several theatres in New York to which he could take his family with a feeling of perfect safety that whatsoever play was presented would be perfectly clean. 'Now,' he said, 'I do not dare take my relatives or friends to any theatre in New York without first making sure that the performance is of a decent character.'

"That the drama may exercise a vast power for morality is beyond the slightest doubt. It reaches people in a way that the pulpit cannot reach them, and, although its effect upon the emotions may be but temporary, it is surely an excellent thing to give men nobler thoughts even though they be transitory. I recall an incident in point that came within my personal observation. In London I asked a man of my acquaintance how Wilson Barrett—who is a friend of mine—was doing in The Sign of the Cross. He told me that the play was most successful, and added that a certain man, known as a libertine and debaucher, had said to him after seeing the presentation that for a time, at least, his life would be purer and better for the experience.

"Once while crossing the ocean I was a passenger on a ship that carried seventeen clergymen and the members of Mr. Augustin Daly's dramatic company. The sailors, I remember, were somewhat loath to leave port on a vessel carrying so many clergymen. Possibly their superstitious dread was based upon the experiences of the seamen who sailed in company with Jonah. However, during the voyage, which was without accident, Mr. Daly's players presented a little drama, at the inevitable concert, that was altogether pure and delightful. All of the seventeen clergymen attended the performance, and all were charmed with it. When the stage provides pure and uplifting amusement the moral classes are not loath to support it.

"I am not myself a theatregoer, because of various reasons, but from the pulpit I have never advised my congregation either against the theatre or for it. I believe in letting each individual decide for himself in the matter. The condition of the New York stage at the present time I believe to be lamentable, and I believe that the Theatrical Syndicate is largely responsible for this condition.

"I am certain that a theatre conducted upon moral lines in New York, in Philadelphia, or in Chicago would not pay. Such a theatre must needs be endowed, and while as yet I do not know that such an ideal endowed theatre is a certainty for New York, I do know that several wealthy men have the matter under earnest consideration.

"As for the question of business enterprise set against moral responsibility in the matter of theatrical management, I would say this: It is easy to make money by pandering to the lowest tastes of humanity. The average citizen does not demand high morality in his amusements. But it seems to me the duty of every man to raise the standard of public morals in so far as it lies in his power. That, at least, is my idea of the duty of intelligent men."

ENGAGEMENTS.

Ferdinand Gottschalk and Clara Bloodgood, with Amelia Bingham.

Jack Mason, Dave B. Bennett, and Nelson Leavitt, for Shannon of the Sixth.

Frank De Vernon, for Shannon of the Sixth.

Sidney Deane, for Florodora.

Nat M. Wills, with Edna May.

W. M. Gray, as advance agent for In Wall Street.

Anna Dodsworth has joined An American Gentleman, to play Mother Zara, the gypsy queen.

Frazer Coulter, Brandon Hurst, and Grace Thorne, for Arizona (Western).

Will L. White, for Woman Against Woman.

Lula Cosgrove, for The Highwayman.

W. H. Dimmock and Master Jack Maney, with Manager H. W. Taylor for the Cook Church company.

Louise Monte, with Edna May.

Chrystie Miller, re-engaged for his original role in The Parish Priest, with Daniel Sully.

Lew A. Warner, having closed with Over the Sea, to play his old part in On the Suwanee River.

Charles A. McGrath, with Harriette Weems for The Violin Maker of Cremona.

Flora Fairchild, to play Mavis Claire in The Sorrows of Satan.

Dean Raymond, with Brondhurst Brothers, for Smith in Why Smith Left Home.

The Four Hills, for Le Voyage en Suisse, to do their specialty and play parts, joining on Dec. 3.

Harry Davenport, Harry Kelly, Alf C. Whelan, Charles Young, Grace Belmont, Lillian Greene, Edna Aug, and Nella Webb, with Edna May.

Frank Worthing and Minnie Dupree, with Amelia Bingham.

Mrs. Nina Freeth, for What Happened to Jones.

Ben Deane, for Arizona (No. 3).

ACTORS' CHURCH ALLIANCE NEWS.

A number of the more enthusiastic professional members of the Alliance have recently taken up a line of practical missionary work, in which their efforts will surely be appreciated by those who represent the church in the organization. The work consists in giving musical and dramatic performances at the Squirrel Inn Free Reading Room—an institution supported by the Episcopal Church—at No. 131 Bowery. An entertainment of one sort or another is given each Tuesday evening at the reading room, and the volunteers from the Alliance have promised to provide the programme on one evening in every month. The first Alliance performance, that occurred in October, was very successful, and the second, that took place last Tuesday evening, was equally enjoyable. Mrs. Sidney Rosenfeld sang several Scotch songs, Clara Merrick played a violin solo, Estelle H. Davis recited, Mrs. M. Lloyd Howard played several piano solos and sang, Ella Denison gave a whistling specialty, Chapman Curley recited and appeared in statuesque poses, and the Rev. Walter E. Bentley gave a monologue. There was present a large audience, drawn entirely from the East Side, and all of the performers won enthusiastic applause.

The Denver Chapter of the Alliance held a special service on Sunday night, Nov. 18, in St. Mark's Episcopal Church, in that city. The Rev. John H. Houghton, rector of the church, is one of the Alliance chaplains, and is a relative of Dr. George H. Houghton, of the Little Church Around the Corner. He conducted the service and delivered a most interesting address upon "The Religious and Spiritual Influences of the Drama." The other speaker of the evening was Frederick Warde, who, since the founding of the Alliance, has been one of its most enthusiastic and energetic workers. His address was scholarly and convincing, pregnant with thought and ideas, and it was delivered in a brilliant fashion that held the interest of the very large audience from first to last.

The sixth reception of the Alliance was held in All Souls' Episcopal Church last Thursday afternoon and was a great success. In the absence of the Rev. R. Heber Newton, his assistant, and the secretary of the Alliance, the Rev. Walter E. Bentley, presided. The programme was opened by the Rev. Thomas H. Sill, vicar of St. Chrysostom's Chapel and chairman of Committee on Chaplains, with a brief address. He was followed by Clara Spray, who sang two numbers with great effect. Ella Denison gave two whistling solos which were much enjoyed, and Miss Chapman Curley recited a melodrama by Bergbot in a masterly fashion. The secretary made his report, showing the growth of the Alliance all over the country and the great power it is destined to become—not alone for the mutual benefit of church and stage, but also for the welfare of the community at large. The Rev. Francis J. Clay Moran, who was the next speaker, related the facts in the matter of the police interference with theatrical performances on the night of Sunday, Nov. 18. As chairman of the Law Committee of the Alliance he informed the Chief of Police and the District Attorney that performances contrary to the law were announced at the Star Theatre, the Grand Opera House, the Dewey Theatre and the Metropolis Theatre. The police were on hand at all of these playhouses in response to Mr. Moran's request. At the Grand Opera House the act of Marsh and Sartella was found to be contrary to law, and they and Manager John H. Springer were arrested. At the Metropolis Theatre the Brownings were stopped in the middle of their act and Manager Frank Griffen was arrested. At the other theatres the managers had been warned and the performances were made to come within the boundaries of the law. Since the raid Henry Rosenberg, of the Metropolis Theatre, had assured the officers of the Alliance that no more Sunday performances shall be given in his playhouse. Manager John H. Springer of the Grand Opera House, took the efforts of the Alliance in a different spirit. He objected to the interference, and believing that a certain actor, whom he knew to be a member of the Alliance, had been instrumental in bringing about the raid, he wrote to the manager who employs the actor, informing him that never again would the actor in question be permitted to play upon his stage. Refreshments were served under the direction of Mrs. W. N. Amory and her corps of assistants, after which the Rev. Thomas R. Slicer, pastor of All Souls' Unitarian Church and Honorary Vice-President of the Alliance, made an address in which he appealed for higher culture on the stage and spoke of the need of actors and actresses digging in the wealth of histrionic lore which lies so near at hand. He believed that the church and stage were akin in spirit in that they were both in the "cheering-up" business. Among those present were Mary Mayfrew, Florence Jackson, Dora Rignold and E. Vivian Reynolds, of the John Hare company; Palmer Collins and Myra Brooke, of the Richard Mansfield company; Werner Charges, of the Kelcey-Shannon company; "Aunt" Louisa Eldridge and Mrs. Felix Morris. Representing the church were the Rev. Dr. Olmstead, vicar St. Agnes' Chapel; Rev. J. W. Buckmaster, Rev. Henry Rolling, vicar St. James' Church, and others. Mrs. Sydney Rosenfeld, Rosa Rand and Clara Coleman welcomed the guests.

THE LIKENESS OF THE NIGHT.

The London *Daily Telegraph*, according to William Archer, in things theatrical "persistently ranges itself on the side of stupidity and obscurantism. This has been its policy from of old. For twenty years, at least, it has been the deadly foe of the English drama." There are many Englishmen who agree with Mr. Archer, whose arraignment of the *Telegraph* is occasioned by its attack upon Mrs. Clifford's play, The Likeness of the Night, which the Kendals are presenting. "The notice," Mr. Archer asserts, "is grossly unjust to a powerful, delicately written and strenuously moral play."

The *Telegraph's* attack and Mr. Archer's answer to it have caused quite a commotion in theatrical London, and the dramatic profession especially are delighted to see their old enemy brought to book. It is thought that the Sydney Grundy-George Alexander side of the recent controversy growing out of their play resembling The Likeness of the Night colored the *Telegraph's* opinion of the latter.

The Likeness of the Night was produced by the Kendals in Liverpool and then in one or two cities of Scotland with pronounced success. It was brought by them to the Grand Theatre, Fulham, during the early part of the present month, where for a week it packed the playhouse from floor to roof. Crowds of "smart" people, unable to obtain seats, stood in the pit, a somewhat remarkable thing when it is remembered that the theatre is suburban and a long drive from fashionable London. On the first night the author, who is a distinguished woman of letters, received an enthusiastic call before the curtain at the close of the performance.

The Kendals will produce The Likeness of the Night in this country. The play is to be published shortly by the MacMillans in New York and the Blacks in London.

SPRING TOUR OF IN A BALCONY.

Sarah Cowell Le Moyne, Otis Skinner and Elenor Robson, who presented Browning's In A Balcony with such success at Wallack's Theatre recently, will make a Spring tour in the play, opening shortly after Easter. The principal cities as far West as St. Louis will be visited, and only matinee performances—four each week will be given. Arrangements for the tour have been made between Liebler and Company, managers of Mrs. Le Moyne and Miss Robson, and Joseph Buckley, manager of Mr. Skinner. Both Mrs. Le Moyne and Mr. Skinner will close their present seasons early in order to make the tour. A curtain raiser, not yet selected, will form part of the bill.

THE STOCK COMPANIES.

Edwin Thanhouser, manager of the Thanhouser Stock company, at the Academy of Music, Milwaukee, paid New York a visit last week, and while here engaged Harry Mestayer as light comedian and Daisy Lovering as ingenue. Mr. Thanhouser is in favor of a revival of the stock star system, that has been advocated frequently by THE MIRROR, and hopes to make arrangements for the appearance of several stars at his theatre. He has also a plan for the production of new plays by stock companies, the scenery and costumes being sent from city to city. Mr. Thanhouser secured the rights to produce a number of plays while here, including The Great Ruby, a Nell Gwyn play, and Napoleon's Son, a drama with the Duke de Reichstadt—l'Aiglon—for its hero.

The Valentine Stock company, that is making an enviable reputation in Halifax, N. S., presented Jim the Penman Nov. 15-17, scoring a great success. Kate Blancke gave a splendid performance of Mr. Ralston and carried off the honors of the play. Charles Hager was very good in the name part. Everett King was an excellent Captain Redwood, and Walter Woodhull won favor as Baron Hartfelt. Last week David Garrick was the bill.

East Lynne was presented by the Brinker Abell Stock company, at the New Century Theatre, Newark. Una Abell Brinker was excellent in the dual role of Lady Isabel and Madame Vine. John Waldron, as Archibald Carlyle; Raymond Capp, as Sir Francis Levison; Minnie Monk, as Miss Carlyle; Frank Richardson, as Lord Mount Severn, and Victor Moore, as Mr. Dill, were also prominent.

The War of Wealth did good at the Columbia. The stock company gave a pleasing performance, in which Maud Edna Hall, Carleton Macy, Charles Hallock, Bert Lytell, George Neville, Margaret May, Louise Ripley, and Carrie Clark Ward were conspicuous.

Virginia Jackson, last season with the Columbia Theatre Stock company, and a great favorite in Newark, has been engaged for the Brinker Abell company, and will open next week.

The stock company at the Alcazar Theatre, San Francisco, continued The Lost Paradise Nov. 12, 13, owing to the demand for seats. His Absent Boy was presented Nov 14, and caught on at once and continues to prosper. Harry Braham made his first appearance at this house in this play. Howard Hall, Clarence Montaine, Howard Scott, Ada Lewis, and Marie Howe all made hits. The Railroad of Love was presented last week. Lila Convere made her first appearance as leading woman and scored an instantaneous hit. Howard Hall, as Lieutenant Howell, looked and acted the part admirably. George P. Webster, as Grimudge, and Edwin T. Emery, as Benny Deveresque. Both made substantial successes. Marie Howe, though suffering from a cold, was capital as Mrs. Laburnam. Howard Scott played General Everett excellently. Clarence Montaine and Harry Braham scored well, as did Messrs. Howell, Moore, and Morris. Several new sets of scenery from the brush of Edward Williams attracted notice. The stage-management of Charles Bryant was capable. This week 7:20-8.

The May Hosmer Stock company closed its engagement at the Grand Opera House, Davenport, Iowa, Nov. 20, on account of poor patronage.

Al Phillips closed with The Village Postmaster last Saturday and opened with the American Theatre Stock company yesterday.

Arthur Elliot, leading man of the Grose Stock company, at Her Majesty's, Montreal, will leave there on Dec. 1.

Edmund Breese was welcomed warmly upon his return to the Castle Square Theatre Stock company, at Boston, last week. As the Duke of Buckingham, in Nell Gwyn, he scored a hit.

The Valentine Stock company played The Silver King to 2,711 paid admissions at the Princess Theatre, Toronto, last Saturday. It was one of the largest audiences ever in the theatre, and considering that the house was crowded at both the Tuesday and Thursday matinees it certainly speaks volumes for the popularity of the organization with Canadian playgoers. The Toronto critics pronounced the production the best that has been given in that city since the last appearance of Wilson Barrett. This week the Valentine company is appearing in Monte Cristo, with Mark Kent in the leading role, and for the coming week Little Lord Fauntleroy is announced. Anne Blancke, a prime favorite with Toronto playgoers, will play the title part.

At the Grand Opera House, Nashville, Tenn., last week the Boyle Stock company did good work in A Soldier of the Empire. J. Gordon Edwards displayed dignity and manliness in the leading role of Guilbert De Montville and William G. Beckwith gave a conscientious interpretation of the Count De Vere. Morris McHugh and Belle Gaffney carried off the comedy honors, with William Stewart and Nancy Rice close seconds. Frank Melville was sufficiently villainous as Major Durant. Lisle Leigh had the part of Mme. De Greysant, an adventuress, and played it with excellent results. Anna Hollinger's girlish charm was suited to the role of Louise De Vere.

Mrs. T. J. Boyle paid New Orleans a flying visit on business and pleasure the past week.

The Nashville, Tenn., Sunday *American* recently devoted a two-column article to William Stuart and his dogs. As a recreation from his professional duties as light comedian of the Boyle Stock company he is interested in the Maplewood and Belle Meade kennels, and during the past year he has bred and sold some very valuable animals.

Carrie Louis has joined the Lyceum Stock company, St. Joseph, Mo.

THE LITTLE MINISTER LITIGATION.

John Arthur Frazer, who claims the dramatic rights in The Little Minister in America, endeavored through process of law to stop the performance of that play at Joliet, Ill., on Nov. 20. The business manager and the stage manager of The Little Minister company were arrested, but were immediately released on bail. The case was heard before United States Commissioner Mason, in Chicago, last Friday. Decision was reserved until Dec. 28.

THEATRES SUFFER IN WIND STORM.

During the severe wind storm of Nov. 21 a portion of the wall of the Theatre Français, Montreal, now in course of reconstruction, collapsed. A part of the tin roof of the Plattsburgh, N. Y., Theatre was blown off during the storm.

GERTRUDE ELLIOTT AS DESDEMONA.

Forbes Robertson contemplates a grand revival of Othello in London next season, with Gertrude Elliott as Desdemona.

ENGAGEMENTS.

Pauline De Vere for juveniles and to do her specialty, with Allan Villain.

Jane Elting, with Brondhurst Brothers, for Why Smith Left Home.

Campbell Stratton, for the Schiller Stock company, for leading business, opening on Dec. 3.

BERNHARDT AND COQUELIN IN TOWN.

Sarah Bernhardt and Constant Coquelin arrived in New York last Tuesday from France with the company that will support them during their American tour. There were sixty persons in the party and fifty-two of them were declared to be "artists." Upon landing Madame Bernhardt hurried to the Hotel Savoy and M. Coquelin to the Victoria.

Madame Bernhardt looks precisely as she did when last here, in 1896, except that her hair is now cut short, and this, she explained, was necessitated by the rôles of Hamlet and L'Aiglon. M. Coquelin had not set foot upon American soil since 1886, but he claimed that he was glad to be here again. They began rehearsals at once, at the Garden Theatre by day and in the club room in the Metropolitan Opera House by night. So last week was spent pretty much in work, and the French artists said that they didn't have time to see Maxine Adams in L'Aiglon.

Saturday, however, the foreigners took some hours off. Madame Bernhardt gave a luncheon at the Hotel Savoy to Mrs. Maurice Grau, M. Coquelin and their friends in the afternoon, and in the evening M. Coquelin took in Weber and Fields', and Madame Bernhardt saw Olga Nethersole's Sapho. M. Coquelin had [illegible] evening—which no one could—at Weber and Fields', the typical New [illegible] of amusement impossible usually elsewhere and unfindable anywhere. He enjoyed it immensely and went behind the scenes to meet the company, upon whom he showered many compliments. Madame Bernhardt didn't have such a good time, for she told the reporters that Sapho had suffered in translation and it wasn't a moral play anyhow.

On Sunday evening they had a dress rehearsal at the Garden which the daily papers wrote up in fashion most absurd, quoting Madame Bernhardt at length for such obviously important and immortal remarks as "Put the chair there" and "The smoke is suffocating." The latter apropos of a flashlight that some one took. M. Coquelin is booked to lecture at Columbia University on Dec. 21 and he and Madame Bernhardt say they will play in Moscow in the Spring.

After his Saturday evening enjoyment of burlesque M. Coquelin, who had seen King Henry V at the Garden during the week, was the guest of Richard Mansfield at supper at The Players. The others present were Joseph Jefferson, John Drew, Robert Appleton, Booth Tarkington, John Hare, William H. Crane, A. M. Palmer, James A. Herne, Oliver Herford, Joseph H. Dillon, De Wolf Hopper, George C. Munzig, Paul Leicester Ford, James O'Neill, Frederick G. Latham, Paul Wilstach, Arnold Brunner, W. H. Rideing, A. G. Andrews and Francis Wilson.

GOSSIP OF THE TOWN.

Ninety-seven members of the French Opera company of New Orleans arrived from Europe last Tuesday and proceeded to the Crescent City. Manager Henry Berriel, Business-manager Anna Millar, Madame Talexis, Nina Pack and Electa Gifford were in the party.

Benjamin J. Scoville, once of Sir Henry Irving's company and recently teacher of elocution at the Galveston, Tex., high school, has announced his intent to become an evangelist and preach to players. Mr. Scoville's young wife lost her life by the recent great storm at Galveston.

J. Sherrie Matthews gave it out last week in Philadelphia that the recent report of his marriage to Norma Whalley was untrue, but said that they would be married in January.

J. W. McKinney retired last week from managerial interest in San Toy and will go to French Lick Springs, Ind., to rest.

Pach Brothers, photographers, secured last week a judgment for $35 against Edna May for pictures made of her in The Belle of New York.

Colonel Edward M. Graves, one of the proprietors of the Hartford, Conn., Opera House, and Florence Loomis, treasurer of the same theatre, were married in this city on Nov. 20.

Eileen Moretta, who recently left the Truss stock company and returned to this city, has been ill since her return, but is now able to be about.

Edward E. Kidder's new play, Sky Farm, has been placed for production next season.

The sale of tickets for the Bernhardt-Coquelin engagement at the Garden Theatre began last Wednesday and the first day's receipts are said to have reached $80,000.

Olga Nethersole tumbled down while playing Sapho at Wallack's last Wednesday afternoon and was so bruised that she limped through the evening performance.

Nina Farrington arrived from London on Wednesday and announced her intention to enter legitimate dramatic work.

Frankie Bailey fainted during the matinee of Hodge Podge and Co. at the Madison Square last Wednesday and did not appear in the evening.

Blanche Kelleher and George Hickson, non-professional, will be married in this city on Thursday.

The Harlem flat of Howard Pew, the band manager, was ransacked by burglars last week and the large collection of souvenir spoons which Mr. Pew had gathered from all over the world during his seven years' travel as agent of Gilmore's Band and other attractions, was stolen, along with other valuables.

H. W. Taylor, manager of the Cook Church company, and Charles N. Taylor, treasurer of Harmanus Bleecker Hall, Albany, mourn the loss of their brother, George H. Taylor, who died in Denver, Colo., on Nov. 17, of typhoid pneumonia.

The Lyman Twin brothers will make an elaborate production of their successful farce-comedy, A Merry Chase, next season with an enlarged cast, elaborate scenery and effects.

The part of Colonel Winston in An African King at the Star Theatre last week was played by Thomas MacLarney, and not by A. A. Andrews, whose name appeared on the programme.

Tom Hyland and Lottie Grant, of Next Door were married at Uniontown, Pa., Nov. 20.

James A. Goodwin, a former actor, was married on Nov. 14 at Providence, R. I., his home, to Helena Alexander McClatchie, of Huntington, Que.

Edwin Krafft, of the Chase Lister company, is at his home in St. Joseph, Mo., on account of illness.

George Dupree has sold his interest in The Black Diamond express to George M. Devere, through his representative, W. B. Watson.

George N. Burckhalter, manager of the Park Theatre, Butler, Pa., was married on Nov. 21 to Nina B. King, of that city.

The German rights to The Belle of New York have been acquired by the Ferenczy Opera company, now at the Central Theatre, Berlin.

James Shesgreen has resigned from the executive staff of Liebler and Company, to resume his business relations with Wagenhals and Kemper. Mr. Shesgreen will be connected with the tour of Henry Miller, who will open his season under his new management at Buffalo, Dec. 24.

The litigation between Hugh J. Gallagher and William J. McKiernan over rights in The Gunner's Mate, that has been pending in the New Jersey Court of Chancery for a year, was ended last week, when Vice-Chancellor Emery dismissed the case with the consent of both litigants.

Brondhurst Brothers will next season broaden the scope of their theatrical enterprises by sending out a company in a musical comedy.

Fanny Warren, the character actress and contralto, who has won popularity in the Pacific Coast cities, sailed for England on the St. Paul to fill professional engagements.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Jessie Bartlett Davis makes her New York debut as a vaudevillian and heads a bill including Henry Lee, impersonator of great men; Digby Bell, in a new monologue; Etta Butler, mimic; Anna Teresa Berger, cornetist; Hall and Staley, musical burglars; Harding and Ah Sid, acrobatic grotesques; Mlle. Olive, juggler; the Hunting Four, musicians; Johnny Johns, a new black-face monologist; Ishmael, an East Indian necromancer, and the biograph.

Tony Pastor's.

The bill includes Genaro and Bailey, cake-walkers and dancers; Nat. M. Wills, tramp comedian; Jessie Phillips, English serio-comic, who makes her American debut; the three Leibotts, musical comedy trio; Fuller, Moller and Burke, in Over the Pike; Julian Rose, Hebrew comedian; Mr. and Mrs. Harry Budworth, in A Royal Visitor; Dick and Elbe Guise, sketchists; Charles and Madge Hughes, comedy duo; Girard and Travis, illustrated songs with moving pictures; Baker and Bunnell, comedy musical team; Gus Adams, German comedian; Amos, comedy juggler, and the vitagraph.

Proctor's Twenty-third Street.

Marie Wainwright, in Lady Dye's Escapade; Ugo Biondi, in his one-man plays and impersonations, and Foy and Clark, in The Spring of Youth, are the features. Others are John E. Camp, humorist; Elizabeth Murray, songs and stories; Adele Purvis Ouri, in her new specialty; Schuyler Sisters, vocalists; Gloss Brothers, statuary posings; Mardo, clown juggler; Lou Wells, musical tramp; Ramsdell and Arnold, dancers; Sudo, tumbler; the kalatechnoscope, and the stereopticon.

Proctor's Fifth Avenue.

McIntyre and Heath, in The Man from Montana; Papinta (last week); Frederick V. Bowers, the composer-vocalist; Charles T. Aldrich, comedy juggler, and John Wilson and Bertha Waring, who have not appeared here in several years, are notable features of a bill including Juan Caicedo, wire artist; Louise Gunning, singer of Scotch ballads; La Petite Elsie, mimic; Conway and Leland, monopedes; Charles E. Blodgett, expert pool player; Sankey Brothers, gymnasts; Anderson Sisters, vocalists, and Paley's kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Featured this week are Bunth and Rudd, and their company of funmakers; James O. Barrows, John Lancaster and company, in Tactics; James J. Morton, entertainer, and Caulfield and Carleton, in Mr. Hoodoo. Others are the Randalls, acrobatic dancers; Frank and Don, comedians; the Averys, coon comedians; the Brannigans, dancing experts; Ida Marie Rogers, comedienne; the Brunelles, with their miniature theatre, and the kalatechnoscope.

Proctor's 125th Street.

The Great Lafayette is the star of a bill that embraces Eva Williams and Jac Tucker, in Skinny's Finish; Harrigan tramp juggler; Smith, Doty and Coe, musical comedians; Will H. Murphy and Minnie Allen, in The Bifurcated Girl; the Three Westons, musical family; Joe Hardman, monologist; Maud Meredith, balladist; Maxwell and Dudley, singing sketch; Josie and Willie Barrows, singers and dancers; Three Broles, grotesques, and the kalatechnoscope.

Koster and Bial's.

Ezra Kendall, in his latest monologue, heads a bill including Pauline Hall, vocalist; Hallen and Fuller, comedy duo; Caron and Herbert, acrobatic comedians; Fisher and Carroll, Irish drolls; Wartenburg Brothers, gymnasts; Lillie Western, instrumentalist; Laura Comstock, comedienne; Joseph Adelman, xylophone expert; J. C. Nugent and company, in a dramatic sketch; Judge, ladder performer; Le Page Sisters, soubrettes, and Grant and Grant, coon comedy duo.

New York.

Louise Beaudet, whose operetta, Sweet Jessamine, was postponed last week, is a feature of a bill that includes Marwig's ballets, Kelly's Zouaves, George Fuller Golden, Melville and Stetson, Pat Rooney and Mayme Gehrue, Emma Carus and chorus; the Imperial Court Japanese Troupe (first time here); the Colinos, and Louis Granat.

Hurtig and Seamon's.

H. W. Williams' Own Company is the attraction. The members are Sam, Clara and Kittie Morton, the Mimic Four, Zazell and Vernon, Clifford and Huth, Smith and Fuller, Lawrence Crane, St. Onge Brothers, Clemence Sisters, and Budd Brothers.

Weber and Fields'.

Fiddle-Dee-Dee and the travesty on Arizona continue, with Weber and Fields, Hopper, Ross, Kelly, Warfield, Lillian Russell, Fay Templeton, and Bonnie Maginn in their original parts.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Australian Burlesquers provide the week's bill.

LONDON.—The Victoria Burlesquers have moved down town for a week.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers are spending the week on the West side.

OLYMPIC.—The Broadway Girls are doing time this week in Harlem.

DEWEY.—The European Sensation Burlesquers hold the boards this week. A novelty, called The Girl in Blue, is one of the special features.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Clayton White and Marie Stuart, as admirable a pair of funmakers as the local vaudeville stage has seen, were completely successful in the sketch, Dickey, which up to this has been called The Waldorf-Metropole Episode, and under that title was produced by Mr. White and Gertrude Mansfield at one of the Proctor houses a couple of years ago. Mr. White recently returned to vaudeville, and he is heartily welcome, as comedians of his stamp are scarce. He has been particularly fortunate in his selection of a partner. Marie Stuart is one of the very cleverest women on the stage to-day, and it is more than surprising that she has not made her mark in some big musical comedy before this. She has all the qualifications that go to make a successful comedienne—a graceful carriage, a trim figure, animation, repose, quick wit, and, above all, versatility. It is a positive treat to watch Miss Stuart go through her part, and see that nothing is said on the stage that will make them wish they hadn't come. Albert L. Guille sang with much spirit selections from grand opera. Others in the bill were the three Luben Brothers, Crane Brothers, the two Lamonts, Eddie Pinaud, Charles Kenna, Grace Alvarez, and the Sisters Lawrence. The biograph and stereopticon were shown as usual.

TONY PASTOR'S.—Mr. Pastor put on a good solid comedy bill of popular favorites and was rewarded with a series of crowded houses. The chief funmakers were Dixon, Bowers and Dixon, who made merry as the three Rubes. Cook and Sonora made their regular monthly appearance and cut up capers that amused. The Mecker-Baker Trio clowned successfully. Frank Gardner and Lottie Vincent were warmly welcomed, and duplicated their former hit. The jokes and songs offered by Billy Link seemed to be to the liking of his hearers. "A Little Bit of Comfort for a Poor Old Maid" was a special feature of Louie Dacre's act, and it was encored repeatedly. The exhibition of muscular power and grace shown by Silvern and Emerie was duly appreciated. Excellent sketches were presented by Morton and Elliott, Emerson and Omega, Dushington and Bryant, and the Mannings. Satsuma, with his wonderful juggling, Vic Leonzo, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Ugo Biondi headed the list and presented his one-man play, Scandal in a Restaurant, with great success. He impersonated six characters, and his wonderfully quick change of costume, voice, and manner kept the audience interested during the entire act. He is still a little bit shy of English, but that only lends an additional charm to his work. His impersonations of eminent composers were excellently done. McIntyre and Heath played a return engagement and kept the house in roars with their quaint witticisms. Foy and Clark were seen in their new sketch, The Spring of Youth, written for them by Will M. Cressy. The scene is laid at a mineral spring, the waters of which have various effects. An old man is sent to the spring in a bag, and when the young woman in charge of the spring gives him samples of the different waters he goes through a lot of amusing antics. He becomes youthful, amatory, and generous by turns, and finally, after taking an overdose of the spring of youth, he is transformed into a very tiny member of the animal kingdom. The farce is well put together, and gives Mr. Foy a chance to show his talent as an eccentric comedian to great advantage. Henri French won applause with his juggling and bicycle tricks. The Bunth and Rudd company made a big laughing hit with their assortment of extravagant and grotesque "stunts." Clarice Vance got more genuine applause than anything else on the bill for her artistic rendition of some new coon songs. She was recalled until she had to beg off. Her new dress is very pretty and is a vast improvement over the somber ones she has been wearing of late. John E. Camp's drolleries were much appreciated, but he ought to do something new once in a while. Maxwell and Dudley were successful in their singing act, The Trial Lesson. Papinta, who was retained as a special feature, introduced a new dance, which was prettily lighted and neatly executed. Frank and Don, Gallando, the travel views, and the kalatechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Mlle. Taglione was seen for the first time at this house in her new dance creations. The scenic and electric effects are exceedingly effective, and Mlle. Taglione may be credited with a solid success. James O. Barrows, John Lancaster, Angela McCaull, and John F. Webber appeared in Thomas Frost's sketch Tactics, one of the very best comedies in vaudeville. The players showed great interest in their work and the sketch met with marked favor. Charles T. Aldrich in his juggling and Ching Ling Foo in imitations, and Charles R. Sweet with his trained piano got all the laughs that were coming to them. The audience was electrified with the startling specialty of Juan Caicedo, who seems to risk his neck at every performance. He has no rival in his particular line. Ida Van Siclen, assisted by Wallace Campbell, made a pronounced hit in the delicate little comedy, A Sporty Education. The acrobatic work of the Sankey Brothers won approval. The Gray-Stephens company, without Gray or Stephens, presented Nell's Friends. The trained dogs made a hit and were ably assisted by Nellie Callahan, Edwin F. Clarke, Frank Hardy, Frank Frayne, and James Anderson. Laura Comstock, who looks like a ballad singer, but whose specialty runs to coon songs, was fairly successful. Cullins and North rattled off a series of remarks of a more or less funny character. Others were Lavender, Richardson Ida Marie Rogers, and Chris Green. The kalatechnoscope and stereopticon were retained.

PROCTOR'S PALACE.—The Great Lafayette proved a big drawing card and large houses accorded him full measures of approval. On account of the illness of Eva Williams, Skinny's Finish had to be omitted, much to the regret of the admirers of Williams and Tucker. Montgomery and Stone danced and joked themselves into favor. Sweet music was furnished by Smith, Doty and Coe. Other good turns were done by De Witt and Burns, Maud Meredith, Schuyler Sisters, Lou Wells, Ed Rogers, and the Barrows. Paley's kalatechnoscope and the views of travel had their admirers, as usual.

PROCTOR'S 125TH STREET.—James J. Morton enunciated rapidly and humorously and sang pleasingly in rag-time. Alcide Capitaine was beautiful to look upon and did clever trapeze work. Caulfield and Carleton presented Mr. Hoodoo with success. Other features were Conway and Leland, Binns and Binns, the Averys, the Three De Rigney Sisters, Bennett and Young, Frederick Howard, Edward J. Boyle, the travel views, kalatechnoscope, and Hoffmann's singing novelty.

KOSTER AND BIAL'S.—Pauline Hall was the star of the bill and received a warm welcome from her legions of admirers. Her voice was in excellent condition, and she went through her repertoire of songs with the greatest possible success. The Rossow Midgets, O'Brien and Havel, and Ralph Johnson continued to please. Little Charlie Rossow is now singing "The Song I Love Best," which introduces "Kathleen Mavourneen." He sings it very seriously, and it is irresistibly funny. To Madge Fox must be given unstinted praise for her extraordinary work on Monday evening, when THE MIRROR man was present. Up to the time of her appearance, at about half-past nine, the audience had sat stolidly, watching the turns come and go off, without evidencing more than a passing interest in anything. Miss Fox's appearance and manner seemed to act like an electric shock on the spectators, and as soon as she started her first song everybody sat up and began to take notice. Miss Fox did not sing anything new or startling, but she put so much earnestness into her work that the audience couldn't help liking her. Alf Grant, a comedian who is evidently aiming for the laurels of George Fuller Golden, as he uses no extraneous aids in line of costume or make-up, gave an exhibition of nerve that was very admirable in its way. Judging from a side remark that he made to the scenery or the bass fiddler, he was sorry that he was there, and, as his first few jokes did not cause a ripple to disturb the calm, he announced that he would sing a song called "It May be a Long Way Off, but I Can See My Finish." When the song was over, he consulted a big watch to see if his allotted time was up. This was certainly a novelty in vaudeville, and it made a big hit with those who know how the stern stage manager keeps track of his time table. Mr. Grant's watch evidently told him that it was not yet time to make his exit, so he sailed in to give imitations of all sorts of people. When he had mimicked the speech and actions of about every variety of person one can meet even in New York, he looked at the watch again, found that he was overstaying the limit, and, after a hurried cue to the leader, finished his performance with a parody on Paul Dresser's song about the three soldier boys who wore different colored suits of clothes. It was not Mr. Grant's fault that he did not make a hit that night. He worked hard, and the same exertion at another time and place would probably have landed him a winner. Nellie Burt and her assistants rendered some rag-time specialties very well. The Yoozoonin Arabs made a decided hit with their acrobatics and juggling. Tenley and Simonds aroused a good deal of laughter with their Celticisms. Rialto's dances, with fine light effects, brought considerable approval. John D'Alma's dogs and monkeys, Martine, and the Seymours, billed for no apparent reason as "marvelous," were also in the bill. Ford and Francis did not appear.

HURTIG AND SEAMON'S.—Mr. and Mrs. Arthur Sidman, in A Bit of Real Life, were an artistic hit. Mr. Sidman's quaint, humorous style and Mrs. Sidman's vivacity made a delightfully harmonious stage picture that was appreciated and applauded. Tom Lewis and Sam J. Ryan had a bad place on the bill, but more than "made good" notwithstanding. The most uproarious laughter greeted their every effort. Kara's wonderful juggling feats were well received. James and Lucy Allison danced cleverly, and the Brothers Herne presented what they call a theosophical problem, Substitution. One of the brothers is handcuffed, tied up in a bag and locked in a trunk. The trunk and the remaining brother are placed inside a tent on the stage. In the space of a few seconds the trunk is brought in view of the audience and the brothers have changed places. Others on the bill were Edna Collins, the whistler; Polk and Kollins, the banjoists; Hayman and Hayman, parody singers; the Four Huntings, eccentric acrobats, and Zeb and Zarrow, trick bicyclists.

NEW YORK.—Louise Beaudet's production of the operetta, Sweet Jessamine, was postponed on account of the lack of necessary rehearsals until this week. The rest of the bill was attractive and included Belle Bucklin and company in a new specialty; George Fuller Golden; Emma Carus, who sang a new song, assisted by a large chorus; Ilka Kossuth and Jules Perotti, in a scene from Faust; the Four Hills, Grafton Baker, Rooney and Gehrue, Billy Link, Charles Morrill, Louis Granat, the Musical Dumonds, the Five Whirlwinds, and Marwig's ballet, in which M. A. Kelly's Zouaves made a decided hit.

WEBER AND FIELDS'.—The same old crowds laughed in the same old hearty fashion at the drolleries, and redemanded the catchy songs of Fiddle-Dee-Dee and Arizona.

ADELAIDE HERRMANN.

The Burlesque Houses.

MINER'S BOWERY.—The Bohemian Burlesquers entertained large audiences.

LONDON.—Robie's Knickerbockers put in a profitable week on the Bowery.

MINER'S EIGHTH AVENUE.—The American Beauties did the honors on the West Side.

OLYMPIC.—The Victoria Burlesquers diverted the attention of the Harlemites.

DEWEY.—Irwin Brothers' Burlesquers pleased large and appreciative audiences. Hits were made by the eight Cornallas, Fitzgibbon, McCoy and Fitzgibbon, Watson and Bernard, Marie Barrison, and Mildred Stoller. The Man With the Funny Touch and A Good Thing were the burlesquers, in which everybody did good work.

ADELAIDE HERRMANN.

THE MIRROR presents this week the latest photograph of Madame Adelaide Herrmann, who is now on tour at the head of the Burke and Chase Vaudeville company, which is playing to capacity business everywhere. Madame Herrmann's act, A Night in Japan, has made a most pronounced hit, and the critics of the leading papers, wherever the company has appeared, have spoken in the highest terms of her ability as magician and entertainer.

The consensus of opinion is to the effect that Madame Herrmann is a worthy successor to her gifted husband, and that her specialty is the daintiest and most attractive entertainment of its kind now before the public. Her costumes have also been extravagantly praised by the critics, and her good taste in dress has caused unlimited favorable comment among the women who have attended her performances. Her stage-setting is very beautiful. It was designed and arranged by herself, and reflects the greatest

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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THE GYPSIES.
J. KNOX GAVIN and JENNIE PLATT

Presented Geo. Taggart's Comedy, "THE GYPSY CENSUS," at Boston Music Hall, Nov. 19 week.

J. Knox Gavin and Jennie Platt have a decided originality in "The Gypsy Census." It is one of the best acts on the bill, musically and for comedy. Miss Platt's voice is remarkably rich and sweet.—*Boston Evening Record*, Tuesday, November 20, 1900.

J. Knox Gavin and Jennie Platt, presenting "The Gypsy Census," have a capital musical sketch therein; it is dramatic, picturesque and replete with excellent singing.—*The Boston Globe*, Tuesday, November 20, 1900.

DOING NICELY, THANK YOU.

A MONTH AT KEITH'S, BOSTON,
From Nov. 3 to Dec. 2, 1900.

MR. J. K. MURRAY AND MISS CLARA LANE

In condensed version of Grand Opera.
IL TROVATORE, HEART AND HAND, CAVALLERIA RUSTICANA and I' PAGLIACCI.
This season in Vaudeville. A few open weeks. Managers write.
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FEATURED WITH TERRY McGOVERN IN THE BOWERY AFTER DARK.

The Chicago American says: "Mr Walters' picture of the familiar Bowery Hebrew is artistic and one of the few that does not offend and become tiresome." Next week—Academy, Chicago.

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A grotesque, acrobatic, comedy sketch, introducing busy eccentricities. The funniest exhibition of table and chair comedy in Vaudeville. Assisted by our little son, Buster, "The Smallest Comedian." Would consider offers from real managers for season 1901. Great laughing success at COLUMBIA THEATRE, CINCINNATI, last week. This week, Olympic Theatre, Chicago; Haymarket, following. Per ad., MIRROR.
Mr Fred Heif: Your *Tobie* song is great, also The Essence, composed by Mr. Bert Green of Jos. Stern's Music Co., *is the finest ever is.*

MR. AND MRS. HARRY
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LAST week was our first appearance at the Brooklyn Music Hall, and another hit is to be recorded to our long list. As far as success and long life is concerned An Up-town Flat is on a par with the Old Homestead.

Next week, Novelty Theatre, Brooklyn, N. Y.

FRED NIBLO'S

ANSWERS TO CORRESPONDENTS:

ANXIOUS—No, William McKinley is not with "Hyde's Comedians" this season. It is rumored that he has been re-engaged to play the leads in a stock company at Washington.

CLARICE VANCE
The Southern Singer.

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IN VAUDEVILLE.

Orpheum, Omaha, Dec. 2. Address MIRROR.

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ARTIE HALL

THE ORIGINAL
"Georgia Coon-Shouter."

There are other people using *my* title, and I wish they would get something of their own to proclaim their particular line of work. If they don't, I will publish their names in this column.

Very cordially, ARTIE HALL.

"JESS" DANDY
The Leading Hebrew Parodist.
ALWAYS singing something new. *ALWAYS writes his own parodies.*
Only three open weeks between now and May, 1901.
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John Hanlon's La Voyage en Suisse Co.
At Washington, Dec. 3. *Columbia Theatre.*
Sunday, Nov. 25, we were at Grand Opera House, N. Y. City.

George Fuller Golden
BIG CHIEF RAT
OF THE WHITE RATS OF AMERICA.

MR. and MRS. **JIMMIE BARRY**
Burke and Chase Vaudeville Co.
AS PER ROUTE.

The Dainty Comedienne.
KITTIE MITCHELL
"The Lady Graceful of Vaudeville."—*McLaughlin.*
With the Empire Vaudevillians.

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"YORK STATE FOLKS."

"Course I may be sort o' biased
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."
—*Charles Newton Hood.*

SPRING OF 1901 BIG PRODUCTION.

Charles Horwitz
(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's second Husband," for Lasalle Emmets and Co.; "A Matrimonial substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Bloomfield; "The Financial question," for Beatrice Moreland; "The Mystery of the Mortgage," for Hosie & Bissett; "Miss Archerton," for Hilda Thomas and many others. For terms on sketches, monologues, &c., address
CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

credit upon her arrival in London. It is [illegible]

Her recent engagement at the Empire, New York, [illegible] have won her [illegible] Press, Sunday Press, Herald, Journal, Dispatch, American, World, Evening Sun, Mail and Express, also words of praise for the charm of Madame [illegible] performance.

WESTON INJURED.

"Paul" Weston, of Belmont and Weston, was severely injured in Toledo on Wednesday last. He collided with a trolley car, was badly cut about the face and lost three fingers of his left hand. The car dragged him some distance, and his entire body was badly bruised. He was taken to St. Vincent's Hospital, where his injuries were found to be very serious. Belmont and Weston were to have begun a tour of the Proctor circuit yesterday.

FLORENCE BINDLEY HOME AGAIN.

Florence Bindley arrived in New York last week, after a very stormy voyage on the *Teutonic*. She closed a two years' engagement in England on November 10 at Liverpool, and sailed November 14. The following American artists wished her *bon voyage*: The Streeter Zouaves, Brantz Brothers, Booker and Norris, T. Nelson Downs, the Rarellis, and the Rigolettos. Stage-manager Kingstone Trollope, of the Empire Theatre, and the Empire Theatre band were also on hand.

BENEFIT FOR MRS. OTT.

The widow of Joseph Ott, who died on Nov. 19, will be tendered a benefit at the New York Theatre on Tuesday afternoon, Dec. 4. All the members of the company at the New York have volunteered, and the bill will be strengthened by the addition of several well-known vaudeville stars. The White Rats have subscribed $500 and John Hare has sent a check for $50 to fund.

VAUDEVILLE JOTTINGS.

Marie Wilmerding, a great-granddaughter of Commodore Vanderbilt, is said to be contemplating a vaudeville debut. She tried a new sketch at a benefit last week and, it is said, made a very favorable impression.

Edward Marsh and Rose Sartella, who were arrested on Nov. 18 on a charge of violating the Sunday law at the Grand Opera House by doing a dance, were held in $500 for trial last week. The manager of the theatre, John H. Springer, was also held.

Stanley Felch, the well-known comic opera comedian, and Lillian Harvey, late of Weber and Fields' Hurly Burly co., are going into vaudeville. They will do a new sketch, entitled Professor Touch, written by James Horan.

J. M. Byrnes has signed to play with Agnes Herndon in vaudeville.

Zavo and Mlle. Hilda are with Sam M. Young's Melville Stock co. as a vaudeville feature, doing their spectacular contortion act. The co. opened at Parkersburg, W. Va., Nov. 5 to big business.

Del Adelphia is at present playing the Savoy circuit in British Columbia. He will be at the Chutes Theatre, San Francisco, From Nov. 26 to Dec. 9, and at Los Angeles week of Dec. 10.

M. Meyerfeld, general manager of the Orpheum circuit, arrived in New York last week.

Sadie Miner has joined Eugene Canfield for a season in vaudeville. They were booked to make their first appearance yesterday at the Boston Music Hall.

Girard and Travis, song illustrators, opened last week at the Novelty Theatre, Brooklyn. Their new act is said to be a hit. This week they are at Tony Pastor's.

A letter from the Barbecks announces their continued success in London. The hoop rolling is a special feature of their act. They were given two immense bouquets one evening by some American tourists who had seen them in Boston.

Hines and Remington won great praise from the Baltimore critics last week.

Matthew Hanson, last season manager of Weber and Fields' Hurly Burly co., has been engaged to go in advance of the Great Lafayette Show.

Ione Chamberlin, daughter of Emily Chamberlin, will try a sketch called The Marchioness, adapted from "The Old Curiosity Shop," on Wednesday afternoon at Tony Pastor's.

Burton and Brooks report that they are doing very nicely in spite of the fact that the election is a thing of the past, as they now deal with other topics and continue to provide "More Work for the Undertaker."

Gladys Drew brought an action in the Supreme Court last week against Manager Shea for $665 for alleged breach of contract.

Ralph Johnston, the cyclist, will leave soon for Europe to fill contracts covering two years.

Yvette Guilbert has returned to Paris from Berlin, where she has been undergoing operations on her throat.

Four attaches of Buffalo Bill's Wild West have died since the organization went into Winter quarters of pneumonia. It is said that the deaths of the men were hastened by kidney trouble, brought on by the vibration of the railroad cars during the season, in which 11,000 miles were covered.

The engagement of "Gus" Edwards, the song writer, and Minnie Seelig, a non-professional, is announced.

Sidney Rosenfeld has written a burlesque on all the current plays, which will be produced shortly at the New York.

Harry Thomson filled a special engagement last week at the Novelty Theatre, Brooklyn. He has the Brooklyn Music Hall and the Castle circuit to follow.

Helene Cotton appeared in Baltimore last week with her husband, Nick Long, but was so ill that it was only with the greatest difficulty that she was able to complete the week's engagement. As a result of her illness this week's booking at Proctor's had to be canceled.

Maude Carwell, "the acrobatic girl," was a guest of the C. S. E. ladies' gymnasium while in Cincinnati, O., last week.

Harry P. Crowell and Charles Miller are no longer connected with the Lyceum in Philadelphia. John G. Jermon is sole proprietor and manager, and is having a very successful season.

Harriette Weems is presenting her one-act play, The Violin Maker of Cremona, at Chase's New Grand, in Washington, D. C., this week for the first time. She is assisted by Bartley McCullum, Charles A. McGrath, and Alice Palmer.

The Little Mice gave a reception in honor of the White Rats at their club rooms last week.

Dorothea May, a chorus girl, fell from the window of her room on Sunday and fractured her skull. She was taken to Roosevelt Hospital.

Manager Hyde, of Brooklyn, is to build a half-mile track on his property at Bay Shore, L. I.

The Marcell co., of twenty-five living statuary artists sailed from London on the "St. Louis" Nov. 24, and will arrive here next Saturday. They have just finished a very successful engagement at the Alhambra, London, and are to appear here at Proctor's Fifth Avenue Theatre.

Hurtig and Seamon and Lafayette are still discussing their differences, and no agreement has been reached so far.

Harry Winfred, a member of Williams and Walker's company, was discovered to be suffering from smallpox last week, while the company was playing at the Bijou in Pittsburg. He and those who had come into close contact with him were quarantined and every member of the company was vaccinated. The company had arrived in Pittsburg from Rochester and no one knew how or where Winfred had contracted the disease.

The Rossow Midgets secured an attachment last week against A. A. and N. Hashim, for $6789, balance alleged to be due on salary, from Nov. 12 to Nov. 26.

FAIRS AND CARNIVALS.

The Savannah Elks closed their carnival Nov. 17. It was a success in every way.

Phoenix, Ariz., will hold its Indian and cowboy carnival Dec. 10-15. It is the second event of this kind ever held in the United States. It is a gathering together of rough riders, Mexican vaqueros, forest rangers, frontiersmen, miners, and the members of the Zuni, Moqui, Apache, Navajo, Pima, Maricopa, and Southern California tribes of Indians. The committee have arranged for a series of games, sports, races, dances and other ceremonials to be revived by the Indians on different occasions during the carnival. In a large booth will be shown the Pueblo Indian manufacturing pottery, the Navajo Indians weaving blankets, and the Maricopa and Pima Indians making baskets and pottery. The cowboy features will embrace running races, polo races, tugs-of-war, broncho busting and other peculiar sports of the range riders. The carnival is under the direction of an association composed of the prominent men of the territory. The railways will make special rates.

BUSINESS NOTES.

J. J. Murray and Clara Lane will remain at Keith's [illegible], Boston, for two weeks more. Their popularity in vaudeville has been proven on the Keith circuit during the eight weeks of their work in this city. They have been with Mr. Keith, two-thirds of the time being in Boston. The additional weeks were arranged by Mr. Keith and Edward F. Mitholland, under whose management Mr. Murray and Miss Lane entered vaudeville. This week they will give a condensed version of I Pagliacci and next the operetta of Kathleen Mavourneen will be given. Last week they presented Il Trovatore at the request of Mr. Keith, and scored a decided success in it.

At the Chase Lyceum, Baltimore, Md., the act of Mr. and Mrs. Neil Litchfield was pronounced by the manager as the best rural sketch that they have yet played at that house. They were in the D. K. Burke vaudeville circuit of one-night stands in Pennsylvania last week.

A letter from Carl Balsel, director of the Colisseum Gardens, Vienna, states that the Shelbys have made a tremendous hit. The Vienna newspapers are high in their praise, and the popularity of their performance has been so pronounced that Herr Balsel has re-engaged the Shelbys for an indefinite period, with a large increase in salary. Harry Hill, who booked them at the Gardens, will send a representative to Vienna to look after the management of the act, as offers of engagements make this move necessary.

Flo Irwin and Walter Hawley will continue in vaudeville for the balance of this season, Mr. Hawley having adjusted his recent legal troubles. Besides The Gay Miss Con, they have a new sketch, entitled Caught with the Goods, which gives them both an equal chance to introduce their best comedy work. Miss Irwin had considerable time offered her for her new monologue, but managers prefer her in a sketch. This will probably be her last season in vaudeville, as she will star again next season in a new musical farce by a well-known author, under first-class management.

Arthur J. Lamb will leave Chicago for Detroit Nov. 29, to witness Shayne and Worden's first production of A Sad Awakening, a new sketch from his pen.

Gus Hill's New York Stars have been meeting with phenomenal success in the West. Prominent in the co. are Jack Burke, J. McEvoy, Henrietta Dreyer, Carlo and Brown, and the Ghockers. The Artist's Model is the burlesque, which is carefully mounted and richly dressed. The chorus is notable for youth and good looks.

The record of the season's business at Chase's New Grand, Washington, was broken last week by Burke and Chase's co., which is headed by Madame Adelaide Herrmann. The S. R. O. sign was displayed for six consecutive nights, which is proof of the strength of this well balanced vaudeville organization.

Howard and Bland have scored a big hit in a new act by Charles Horwitz, entitled A Strange Boy. The act will be seen in New York shortly.

The press of Cleveland declared Kathryn Osterman to be one of the brightest comediennes on the vaudeville stage, during her recent engagement at the Empire in her latest comedy success, The Widow. She was the extra attraction in one of the strongest bills Manager Ehrick has ever presented and scored heavily. Miss Osterman will devote the next three weeks to Rochester, Albany, and Syracuse. This will be her initial vaudeville appearance in those cities. She will present The Editor, as it has never been seen in those cities. Miss Osterman will hold The Widow in reserve for her return engagements.

The Manhattan Comedy Four, after closing with A Parlor Match in London, were engaged for the music halls in that city, opening at the Palace Dec. 10.

The Six Eddys are obliged to close with the Empire Vaudevillians before their appearance East, owing to the action of the Gerry Society in not allowing Master Eddy to appear. Paulinetti and Piano have been engaged and will be a feature. They have not appeared in this country in over three years. Thanksgiving week the Empire co. plays its own theatre in Cleveland, where the advance sale has exhausted the ticket rack. Manager Ehrick intends making it the notable week of the season and special events are planned. One will be the wedding of E. K. Townsend, stage carpenter of the co., to Blanche Braun, Johnstone Bennett's maid.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Katherine Bloodgood heads the programme at Keith's this week and proves quite an attraction for the musical part of Boston. The other features are Mr. and Mrs. Arthur Sidman, Carroll Johnson, the Three Yoscarys, J. K. Murray and Clara Lane, Al. Bellman and Lottie Moore, Polk and Kolbus, Howe, Wall and Walters, the Lukens Brothers, Manning and Davis, Powers Brothers, Zeb and Zarrow, Lester and Jermon, Nowell, Chinquilla and Dimatrio, and the biograph.—At Music Hall this week Mlle. Pianka and her Bens are the feature. Others are Mr. and Mrs. Sidney Drew, Eugene Canfield and co., Lawrence and Harrington, Madden and Killingbeck, Matthews and Thompson, Gertrude Haynes, Arthur Amsden, Edward Reynard, Zaro and Zara, Fiske and Clark, Bertha Davel, Tenley and Simonds, the Ouris, and Joe Flynn.—The Victoria Burlesquers at the Howard Athenaeum this week bring Morrell and Evans, Reid and Gilbert, Welland, Curtis and Sidman, St. Clair and Celeste, and Agnes R. Behler. The house ollo includes Henri French, Williamson and Stone, Tom Hetron, Vera King, Gordon, Vidocq and Haverly, Maud McIntyre, Mabel Leslie, and Dan Pentonet.—The Knickerbocker Burlesquers at the Palace this week are headed by Bert Leslie, and include Carleton and Terre, Rice, Cary and Vedder, Wright Sisters, La Mowe Brothers, and Cessy Grant.—The Rose Hill English Folly co. is at the Lyceum, introducing Collins and Collins, Catherine Rowe Palmer, Joseph J. Sullivan, Carrie Webber, Dick and Kitty Cummings, Willard and Wheeler, Phil MacFarland, and James P. Lee.—At Austin and Stone's this week the vaudeville features are Edison's bioscope, Three Roldens, Lavinia Sisters, Fred and Tom Yates, the Watsons, Peggy Wright, Al. and Mamie Anderson, Sisters Bella, Marian and Trenan, Edwin Morton, Gorman and West, Sawtelle Sisters, Till's Marionettes, Mae Melville, Martin and Willis, Leonard and Warner, and Mabel Fraser. JAY BENTON.

PHILADELPHIA, PA.—Hashim's Grand Opera House presents many prominent features this week. Jennie Joyce makes her local debut in vaudeville. Hugh Stanton and Florence Modena in their new act, A Wife by Advertisement; Mr. and Mrs. Mark Murphy, Alf Grant, the Toonolo Arabs, the Seymours, Bartell and Morris, Belmont and Weston, Yeager, Kelly and Yeager, and Herbert's dog show (second week, as it is a big drawing card and the most successful and pleasing show of its kind ever presented in this city). The Hashim Brothers give their personal attention to this house, which is a wonderful success.—At Keith's the same high standard that has made this place of amusement famous continues, with houses packed to the dome. Al. Leech and the Three Rosebuds, Strakosch Opera co. (second week), Tom Lewis and Sam J. Ryan, Ida Van Siclen and co., Lew Rhein, Dillon Brothers, Pete Baker, Three Macagnos, Albert L. Guille, Rogeshoe Trio, the Craigs, Two Lawrents, Lawson and Namon, Hayman and Hayman, and the biograph are in the bill.—The Trocadero has Fred Irwin's Burlesquers. The Eight Cornellas, Fitzgibbons, McCoy and Fitzgibbons, Watson and Bernard, Marie Barrison, and Mildred Stoller are in the co. The Man with the Funny Touch and A Good Thing are the burlesques. Harry Morris' Twentieth Century Maids 3.—W. B. Watson's American Burlesquers are at the Lyceum, introducing Jeanette Dupree, Mildred Murray, Lassard Brothers, the Youjers, George H. Diamond, Randall and Darrall, and Ida Austin. Rose Hill Folly co. 3.—The management of the Star can well feel proud of their success in refurnishing a run down place of amusement. Houses are now nightly crowded. This week Waldron and Bryant's Trocadero Burlesquers furnish the bill. Ollo introduces Minnie Belle, Jack Crawford, Blanche Washburn, Smith and Champion, Lew Palmer, Tilly Cohen, Nelson, Ghinseretti and Demonte, and Florence Gardner. Next week, European Sensation.—The Kensington has a good card in M. M. Theise's Wine, Woman and Song co. First-class in every respect; business capacity. Next week, Irwin's Big Show.—Arch Street Museum: Sig. Guilmette, Wilson and Leicester, Emerson and Black, Frank Whitman, Wilber C. Held, Henderson and Ross, Nick Conway, and Ada Jones are the features. S. FERNBERGER.

WASHINGTON, D. C.—At the New Grand, week Nov. 26, Manager Chase presents Fiboo and Errol, Harriette Weems and her co., who scored a distinct success on the first presentation of their new sketch, The Violin Maker of Cremona; Mr. and Mrs. Neil Litchfield, Charles R. Sweet, Charles L. Fletcher, Robertus and Wilfredo, the three Rixfords, and Lavender Richardson. The Great Lafayette Show 3.—Weber's Dainty Duchess co. is at the Lyceum enjoying prosperity. The ollo presents Letta Meridith, Monroe and Mack, the Sisters Harvey, Sol Fields, Russell and Tillyne, Nellie Lawrence and co., Bartell and Morris, Kessler and Olwell, and Ruby Marion.—Bissell's Fads and Follies co. is at the New Bijou. James F. Leonard and Frank Fogarty, Thompson and Carter, the Rim Rom Brer Trio, Shattuck and Bernard, Bennett and Rich, and the Brannigans are in the co.—Items: I omitted to mention in last week's programme at the New Grand Emily Lytton and co. in Next, which was a success.—A sealed verdict was handed in in the suit brought by William T. Ferguson, colored, against Manager Chase for $10,000 damages for alleged illegal ejectment from the theatre during Williams and Walker's engagement, Nov. 14, 1899. The plaintiff was awarded one cent damages and was taxed with the costs. JOHN T. WARDE.

ST. LOUIS, MO.—The Columbia bill the past week was fairly good. Lillian Burkhart, supported by William Gerald and Guy B. Hoffman, presented her new sketch, Captain Suzanne, and scored a hit. The Sisters Hawthorne were seen for the first time in vaudeville here. One of the hits was the Smedley Sketch Club in The Little Mother. The boys are exceptionally clever. The bill of week 26 is Hyde's Comedians, including Helene Mora, Rose Coghlan and co., Holloway Trio, Mr. and Mrs. Gene Hughes, Fred Nibla, Nichols Sisters, Musical Colbys, Burton and Brooks, O'Neill and Torp, Gagnon and Pollock, Barr and Benton, John Coburn, Wilson and Wilson, and the kinodrome.—Henck and Fennessy's Ramblers, a new co. here, made good at the Standard last week. It is a nice clean show that could be presented at nearly any house in town. There were six good acts, and the burletta, which was headed by Lida Dexter, was bright and entertaining. This week Manager Butler has Clark Brothers' Royal Burlesquers. In the ollo are Bixley and Hughes, Coulter and Starr, Kelly and Adams, Merritt and Rozella, Annie Morris, Campbell and Caulfield, Dernado Brothers, and the twelve Mignonettes. Next week Sam Devere co.—Item: Lillian Burkhart has been offered a flattering inducement to leave vaudeville for the present and play leads with the Woodward Stock co., of Kansas City. She is thinking seriously of accepting the engagement, although she has not as yet made up her mind. J. A. NORTON.

PROVIDENCE, R. I.—Keith's Charles Lovenberg, resident manager): The bill Nov. 19-24 contained several excellent turns and business was, as usual, very large. The chief dramatic feature was Blind Justice, presented by Clara Morris. The hits of the bill were made by Hall and Staley, Al. Bellman and Lottie Moore in Hester's Promise, Lester and Jermon in a new act, and Ameta in her beautiful dances. John and Henry Dillon, Three Powers Brothers, Jennie Yeamans, Carroll Johnson, Rixford Brothers, Anna Teresa Berger, Gordon H. Eldrid, Three Barretts, and new local biograph views completed the bill. Nov. 26-1: J. E. Dodson and co., Joseph Hart and Carrie De Mar, Kara, Midgley and Carlisle, Field and Ward, the Allisons, Emmy's dogs, Hamilton Hill, Mason and Francis, the Tanakas, Eddie Pinaud, and the biograph.—Olympic (Spitz and Nathanson, managers): Hurtig and Seamon's Bowery Burlesquers 19-24 did well. Hits were made by Neva Aymar and the New York Four, the Farrell-Taylor Trio, Lewis, Elliott and Richmond, and Murphy and Nolan. Irwin's Majesties Nov. 26-1.—Westminster (George H. Batcheller, manager): The Rose Hill English Folly co. opened for a week Nov. 19 to a large house. Specialties by Collins and Collins, Catherine Rowe Palmer, Joseph J. Sullivan and Carrie Webber, Dick and Kittie Kummins, Allie Willard and Etta Wheeler, Phil McFarland, and James P. Lee were well received. Rentz-Santley co. Nov. 26-1. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—M. M. Theise's Wine, Woman and Song co. opened at the Bon Ton Nov. 19-24, to fine patronage, and gave a good performance. The Vaudeville Craze is the opening act, and proved to be a novelty. The singing portion of the act is strong and catchy. Reta Gough appears to advantage as Pauline Hall. The ollo presents Kine and Gotthold, three Rackett Brothers, Gilbert and Goldie, the Reta Gough Trio, and Sheehan and Kennedy. The Real Mr. Reilly is a skit full of action and music. Mazie's Jolly Grass Widows 26-1. Fads and Follies 3-5.—Items: Appearing at the Knights of Columbus ladies' night Nov. 19 were Jones and Sutton, Margaret Maloney, Frey and Lamar, Deveaux and Deveaux, Fallowski, Banks and Winona Winters, Jennings and Alto, and Forbes and Quinn.—Reta Gough joined the Wine, Woman and Song co. here 19, after an absence from the stage of four years. She is doing a neat act, her singing is good, and she works hard.—The Royal Arcanum smoker in Hoboken 22 offered Vera King, Hughes and Edwards, Bob McDonald, Harry Morgan, Chris Green, Alice Gilmore, Ed Webb, and Bertie Fryme.—Sheehan and Kennedy's Irish act with the Wine, Woman and Song co. is fine. WALTER C. SMITH.

CINCINNATI, O.—Sam Devere is a big favorite at People's and enjoyed his customary welcome at that house. Others in the bill who were generously applauded were Maude Remington, the Rozinos, Mitchell and Cain, and Barney and Russell. One of the Weston Sisters was ill during part of the week, which interfered somewhat with their work. Others in the bill were the Engstrom Sisters, the cinegraph, and Parlin's clever dog circus.—The Empire Vaudevillians occupied the stage of the Columbia week Nov. 19. The bill was almost an all-star one. Johnstone Bennett presented her popular sketch, A Quiet Evening at Home, and George Felix and Lydia Barry were seen again in The Vaudeville Craze. The Tobins, the Eddys, Kittie Mitchell, the Bison City Quartette, and Martinetti and Sutherland were all excellent, as were Tschernoff's wonderfully trained dogs. H. A. SUTTON.

OMAHA, NEB.—At the Creighton-Orpheum the management does not advertise any special headliners for week Nov. 18, but the novelty gymnastic feats of Wertz and Adair, as well as the rich baritone notes of Spencer Kelly, were easily the most commendable features of the performance. Hal Davis and Inez Macauley were also well received in their little sketch, One Christmas Eve. Others on the bill were the Willis Troupe, Ruby Lund, Rauchle, Hale Sisters, and Donohue and Nichols. Morris Meyerfeld, Jr., president of the Orpheum circuit, was in town last week, felicitating the local management over the wonderful success of the Omaha house this season.—At Miaco's Trocadero the Little Egypt co. are holding over from last week, giving an entire change of bill. JOHN R. RINGWALT.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week Nov. 19-24 the feature was Gertrude Haynes and her Choir Celestial. Miss Haynes was cordially greeted and gave her act with much finer effect than last season. Master James Byrne sang effectively. Johnson and Dean made a hit. Annie Dagwell, a vocalist with an agreeable voice, made a distinct impression with popular ballads, and Bailey and Madison were well received. Grace Emmett and co. were seen in a new sketch by Charles Horwitz. Others on the bill were J. C. Nugent and Grace Fertig, The Woman in White, Three Westons, and the Murphys. Week 26-2: The Four Rentons, Banks and Winona Winters, Mr. and Mrs. Stuart Barrow, Ward and Curran, Mazziotta, and others. JANE MARLIN.

BALTIMORE, MD.—Reilly and Wood's Big Show is the attraction at the Auditorium Nov. 26. The co.

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Great hit two past weeks, Koster & Bial's. This week, Proctor's 5th Ave., 58th Street to follow. Managers who want headliner address 216 E. 14th Street, New York.

comprises Keno, Welch and Melrose, Four Emperors of Music, Bennett and Stembler, Junie McCree, Fannie Fields, Ollie Young and Brother, Mlle. Valmoretta, the Eldridges, Three Sisters Paris, Pat Reilly, and Frank D. Bryan. The business, judging by the opening, will be very satisfactory. The Behman Show 3.——Another excellent programme greeted the patrons of Chase's Lyceum. It was made up of Eleanor Falk and her eight Jersey Lilies, J. W. Stower, Sheridan and Flanigan, Mr. and Mrs. Perkins D. Fisher, Gardner and Vincent, Emily Lytton and co., Ed Estus, and Little Maida Snyder.——Hurtig and Seamon's Social Maids present a clever bill at Kernan's Monumental. Imperial Burlesquers 3. HAROLD RUTLEDGE.

TORONTO, CAN.—Shea's (M. Shea, manager): Robert Hilliard in The Littlest Girl was the feature of the bill week Nov. 19. The audience was pleased. Cherilub Simpson, a full-blown beauty, was very successful. The dances of the four Colinis were remarkably graceful and pleasing, and Ward and Sheon's sketch proved funny. Others were W. H. Windom and the Blackstone Quartette, Johnson and Hodgett, Callahan and Mack, the Nexarros, and Mark Sullivan. Delia Fox 26.——Royal (J. C. Coulson, manager): The Opium Joint is the descriptive name of the "dopy" performance week 19. The audiences continue small, and the class of the entertainments retains a remarkable average. J. V. McARDLE.

SAN FRANCISCO, CAL.—The bill at the Orpheum Nov. 11-18 was up to the mark, as usual. Prelle's talking dogs were retained. Dora Hayes sang several good songs. Mr. and Mrs. Dan Hiatt were fairly entertaining in a musical act. Anna Boyd made her vaudeville debut here, and with her charming, graceful manner and stunning figure made quite a hit. She gives some clever character impersonations. Jessie Couthoui has caught on with her monologue. James F. Dolan and Ida Lenharr continued The High Toned Burglar. Billy Hynes, our popular local entertainer, made his professional debut this week and has received tremendous ovations. He will be retained 18-25. The Dunham family of bar performers are very popular.
DE GUY SIMPSON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): Week Nov. 19-24: Wright Huntington and co. in A Stolen Kiss, Louise Gunning, who was recalled several times; Gloss Brothers, Armstrong Brothers, Post and Clinton, and the Todd-Judge Troupe all won applause.——Gaiety (Agnes Barry, manager): The Kings and Queens Burlesquers pleased big houses Nov. 15-17. Clara Douglass, Sharpley and Darling, Grnett and Grnett, Arlington and Delmore, and the Herbert Brothers made hits. The Broadway Burlesquers played to big business Nov. 19-21. Lillian Leroy, Bailey and Hilton, Hanly and Jarvis, Harry Le Clair, and Carver and Pollard were the laugh producers. Twentieth Century Maids 22-24.
CHARLES N. PHELPS.

CLEVELAND, O.—The Empire Theatre will have its own road co. Thanksgiving week. The Empire Vaudevillians is an exceptionally strong organization, headed by Johnstone Bennett, and includes the Eddys, Felix and Barry, Kittie Mitchell, the Tobins, the Bison City Quartette, Martinetti and Sutherland, and Dan Tschernell's troupe of dogs.——The Star 26-1 has Russell Brothers, Joe Welch, Bert Coote and co., miles and Raymond, Leroy and Levanion, James Richmond Glenroy, and Nevie Nobrign, which makes a great attraction for Thanksgiving week.
WILLIAM CRASTON.

ST. PAUL, MINN. Star (Miller and Wittig, lessees; M. H. Singer, manager): The Utopians, a large and clever co., played Nov. 18-24 to packed houses. In Grand Utopia, Going to the Races, and Happenings in a Department Store were the burlesques. The productions are new and original and handsomely mounted and costumed. Nellie Sylvester has a good voice and a pleasing personality. She appears to advantage in her new songs and the burlesque. Whiting Sisters, Three Hickman Brothers, Will Ruge, George Perry, Will O'Dell, and P. Frobel do good work. Gay Paree Burlesquers 25-1. GEORGE H. COLGRAVE.

MILWAUKEE, WIS.—Scribner's Morning Glories co. began an engagement at the Star Nov. 18 to a packed house. The performance was good and clever specialties were given by Dryden and Leslie, the Broadway Trio, Kheuns and Cole, and McCabe, Sabine and Vera. London Belles 25-1.
CLAUDE L. N. NOERR.

PITTSBURG, PA. The City Sports co. was at the Academy Nov. 19-24. Mark and Kitty Hart caught the house with their sketch, Life in a Tenement House. Brandon and Clare, Craig and Ardell, the Magnolia Trio, the Josselin Trio, and Kitty Miley were also clever. Next week: H. W. Williams, Jr.'s Imperial Burlesquers. L. W. MENGENHALL.

MINNEAPOLIS, MINN. The Dainty Paree Burlesquers co. opened for a week at the Dewey Nov. 17 to a large and enthusiastic audience. The performance was enjoyable throughout. Madame Orme, Jennette and Shaw, Fowler and Leundberg, and the Busted Sisters contributed taking specialties. F. C. CAMPBELL.

TOLEDO, O. Empire (I. H. Garson, manager): The Hawaiian Queens, Joe Welsh, Annie Hart, Phyllis Allen, Blocksom and Burns, Campbell and Pearl, and Fox and Foxie formed an excellent bill week Nov. 19-24. Business medium. C. M. ELSON.

SPRINGFIELD, MASS. New Gilmore (P. F. Shea and Co.): Week 19: Charles J. Stine and Olive Evans, "Jess" Dandy, H. V. Fitzgerald, Brooks Brothers, May Stebbins, McIntyre and Rice, Brennan and Simnot, Alice Pierce in very clever imitations, Gorman and West, Sully, Moore and Sully, and W. T. Carleton and Mae Crossley in a musical comedy called Object, Matrimony. Business very large.——Auditorium (Clark and Patter, managers): The Queen of the Orient Burlesquers 22-24 gave excellent performances. George Carr and Lillian Thelma do good work in the burlesque, and the olio is made bright and entertaining by Ashley and Wooley, Eloise Mortimer, Russell and Bell, Crawford Sisters, Agnes Baron, George H. Poole, and others.

BOURBON, N. Y.—Cook Opera House (J. H. Moore, lessee; J. E. Wiggins, resident manager): Large and delighted audiences present at every performance week Nov. 19-24. Owing to the occupancy of the house by Mrs. Fiske 25-26, the vaudeville aggregation was transferred to Fitzhugh Hall on these dates. The olio included Lockhart's elephants, the Musical Johnsons, Francis Keppler, Fuller, Moller and Burke, Press Eldridge, Cook and Clinton, Eno and Broache, Sophia Burnham, and Hooker and Davis.——Empire Theatre (Harry C. Jacobs, manager): The Trocadero Burlesquers 19-21 pleased large audiences. The olio included Blanche Walsh and Jack Crawford, Nelson, Glinserretti and Delmonte, Minnie Bell, Cohen and Gardner, and Lew Palmer.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): The rain only served to wash them in out of the wet Nov. 12-18 to see a good bill. John W. World and Beatrice Hastings were exceedingly popular in their skit, introducing pleasing comedy and some neat dancing. Bert Howard and Leona Bland found immediate favor and won the glad hand to excess. Samson and Delila performed wonderful feats of strength, and the biograph was responsible for some new and pleasing features. Of the pluralities, George Ivey Brothers, the Les Belles Zouaves, Jordan and Welch, La Fa Falla, and Weston and Yost. Tom Hanlon and the co. were seen to advantage in the burlesque David's Harem. Business large. Rice and Barton co. Nov. 25.

FALL RIVER, MASS.—Caste (Al. Haynes, manager): Nov. 19-24 the first half of the week was taken by Raymond Moore, Al. and Mamie Anderson, Ida Russell, West and Williams, Baby Grace, George C. Davis, Inga Orner, and Payne Brothers. The latter half saw Lotta Gladstone, Melrose Brothers, Francois, Zara and Zara, May Mooney, Georgie Lingard, Herbert and Willing, and Harry Burgoyne. Business satisfactory.

NEWARK, N. J.—Reilly and Woods co. appeared to crowded houses at Waldmann's Opera House Nov. 19-24. The co. is first-class. In the olio were the Eldridges, Mlle. Valmoretta and the Sisters Paris, Pat Reilly, Laura Bennett, Sallie Stembler, Ollie Young and Brother, Frank D. Bryan, McCree and Miller, Hahn and Murray, Fanny Fields, Four Emperors of Music, and Keno, Welch and Melrose. The Dance of All Nations concludes the performance.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): This house has adopted the combination policy for the present season, and it is a gratifying success. Miaco's City Club opened a week's engagement 21 to very large business. The co. is excellent and presents two burlesques, Satan's Will and The Sultan of Bullaboho. The High Rollers 26 week.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Lotta Gladstone headed an excellent bill Nov. 19-21 to large houses. Others were Zara and Zara, M. Francois, Tegge and Daniels, May Mooney, Harry Burgoyne, Georgie Lingard, and the Melrose Brothers. Coming Nov. 22-24: Raymon Moore, Baby Grace, West and Williams, Inga Orner, Al. and Mamie Anderson, George C. Davis, Ida Russell, and the Raymond Trio.

GLENS FALLS, N. Y.—Capitol (John Donahue, proprietor): Week Nov. 24 Rosalia A. Gravillia, Alice Rastedo, Lillie Milton, Holmes and Waldron, O'Brien and Herold, and Edna C. Barnette pleased. Attendance good. Week Nov. 26: White and Sheldon, Edna Barnette, Janette Young, Rosalia A. Graville, and Kohl and Barney.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Howard and Emerson's New York Girl co. did the banner week of the season Nov. 19-24, and gave great satisfaction. Howard and Emerson duplicate former successes. The olio was strong and burlesques finely costumed and staged. Weber's Parisian Widows 26-28.

BINGHAMTON, N. Y.—Lyceum (Alf G. Herrington, manager): Waldron and Bryant's New Trocadero Burlesque co. was very well patronized Nov. 15-17. Excellent satisfaction. Ed Rush's White Crook co. to deservedly light houses 19-21. Sapho Burlesquers 22-24. Miss New York, Jr., 26-28.

ELMIRA, N. Y.—Dixie's (Dixie and Anhalt, managers): Business continues good, and this new theatre has apparently made a hit. Bill Nov. 19-24: Musical Kleists, Mlle. Garretta's birds, MacDonald and Martell, Thor, Dorothy Humbert, and Gertrude Hepworth.

LOWELL, MASS.—Savoy (C. F. Dempsey, manager): Week Nov. 19 fine bill, large houses. Count and Countess Magri, Mons. Cheverel, McCloud and Melville, Burto, Tourune and Wilson, Alabama Comedy Four, Marion Sawtelle, and Gordon, Vidocq and Haverly.

WEST SUPERIOR, WIS.—Gem (W. F. Campbell, proprietor; Clarence Leonard, manager): Week Nov. 19: Shaw Brothers, John and Lottie Burton, Castle Sisters, May Burton, Clarence Burton, and Tim Ryan. Next week Mlle. Netio and co.

NEW BRITAIN, CONN.—Opera House (W. W. Hanna, manager): Sam T. Jack's co. Nov. 19 pleased S. R. O. business. Lillie Akerstrom Nov. 21 had light patronage. Co. fair. Weber's Parisian Widow co. Nov. 23, 24. New York Girl 27. Madame De Leon 28.

EASTON, PA.—Wonderland (Otto Rost, manager): Little Egypt Burlesquers Nov. 15-17 to excellent business. Everybody pleased. Metropolitan Comedy co. 19-21 was the "frost" of the season, and deserved to be.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Social Maids Nov. 15-17; good business; audiences pleased. Broadway Girls Nov. 19-21. Belle Harvey and Clifford Gordon made decided hits. Sapho Burlesquers Nov. 22-24.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week Nov. 19: Wilson and Leicester, Ed Gallagher, La Furte Sisters the Woods, and Hilda Russell drew well.

BAKER CITY, ORE.—Savoy (George Miller, manager): Week Nov. 12-17: H. McDonald, Harry Clifford, Norman Gray, Gertie Stevens, Jennie Ripley, and Hattie Ward. Good business.

MOBILE, ALA.—American (Miller and Cox, managers): This house is now being thoroughly renovated. The opening date is announced for Dec. 3.

ARENA.

OCALA, FLA.—Sells and Gray's Circus Nov. 17; crowded tents; thoroughly enjoyed. John Robinson's Circus 21.

CLARKSDALE, TEX.—Gentry's Dog and Pony Show Nov. 16; fair business; performances good.——Item: Mr. C. S. Primrose, general agent for Gentry's Dog and Pony Show, has resigned that position, to join Her Sake as business manager.

NEW BERN, N. C.—Rhoda Royal Circus Nov. 17; good business.

HORNITOS, ARK.—Great Syndicate Circus Nov. 12; good attendance; performance good.

PHOENIX, ARIZ.—Norris and Rowe's Trained Animal Show to good business Nov. 16.

MONROE, LA.—Ringling Brothers' Circus Nov. 13; largest crowd ever in Monroe; good performance.

AUGUSTA, GA.—John Robinson's Circus Nov. 19; fair business. While the show was on its way here a calf was born to the pair of water buffalo from the Philippine Islands.

NOTES.

Welsh Brothers, at their Winter quarters, Lancaster, Pa., received last week from Florida several large alligators that will be exhibited with their circus next season.

Nellie Ryland, of Jersey City, and Cecil Towande, of Ringling Brothers' Circus, were married at St. Louis, Mo., Nov 16.

Lowrey Brothers' Circus has gone into Winter quarters at Shenandoah, Pa.

A baby elephant weighing 200 pounds and measuring thirty-two inches in height and three and a half feet in length was born in Ringling Brothers' Winter quarters Nov. 19. The mother, "Alice," has been with the circus six years.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Gus—Pastor's, N. Y., Nov. 26-1.
Adelman, Joseph—K. and E., N. Y., Nov. 26-1.
ADGIE, CHAS. T.—Proctor's Fifth Ave., N. Y., Nov. 26-1.
Allisons, The—Keith's, Providence, Nov. 26-1.
Ames, Lloyd—Shea's, Buffalo, Nov. 26-1.
Amos—Pastor's, N. Y., Nov. 26-1.
Ahlsden, Arthur—Boston Music Hall, Nov. 26-1.
Anderson Sisters—Proctor's Fifth Ave., N. Y., Nov. 26-1.
ATKINSON-ELY, EDGAR—Orpheum, Omaha, Nov. 26-1.
Australian Four—H. and B., Brooklyn, Nov. 26-1.
Averys, The—Faltace, N. Y., Nov. 26-1.
Baker and Bunnell—Pastor's, N. Y., Nov. 26-1.
Baker, Pete—Keith's, Phila., Nov. 26-1.
Barrows, Lancaster—Palace, N. Y., Nov. 26-1.
Barrows, The—Proctor's 125th St., N. Y., Nov. 26-1.
Bartell and Harris—G. O. H., Phila., Nov. 26-1.
Bell, Digby—Keith's, N. Y., Nov. 26-1.
Belman and Moore—Keith's, Boston, Nov. 26-1.
Belmont and Weston—G. O. H., Phila., Nov. 26-1.
Beaudet, Louise—New York, N. Y., Nov. 26-1.
Berger, Anna Teresa—Keith's, N. Y., Nov. 26-1.
BINDER, FLORENCE—New York, Dec. 3-8.
Binns and Binns—Proctor's, Albany, Nov. 26-1.
Biondi, Pgo—Proctor's 23d St., N. Y., Nov. 26-1.
Blockson and Burns—Olympic, Chicago, Nov. 26-1.
Blodgett, Chas. E.—Proctor's Fifth Ave., N. Y., Nov. 26-1.
Blondeau, Katherine—Keith's, Boston, Nov. 26-1.
Blum, Lew—Keith's, Phila., Nov. 26-1.
Bonfield, Jessie H. and B., Brooklyn, Nov. 26-1.
Bowers, Fredk. A.—Proctor's Fifth Ave., Nov. 26-1.
Brantigans, The—Palace, N. Y., Nov. 26-1.
Brennan and Simnott—Fall River Nov. 26-28, Lawrence 29-1.
Brunelles, The—Palace, N. Y., Nov. 26-1.
Burth and Rudd—Palace, N. Y., Nov. 26-1.
Burkhardt, Lillian—Chicago O. H., Nov. 26-1.
Burnette, Edna—Music Hall, Glens Falls, Nov. 26-1.
Burnham, Sophie—Wonderland, Detroit, Nov. 26-1.
Burt and Rehgrath—Proctor's Fifth Ave., N. Y., Nov. 26-1.
Burt, Laura—Columbia, Cincinnati, Nov. 26-1.
Butler, Etta—Keith's, N. Y., Nov. 26-1.
Calvelo, Juan—Proctor's 58th Ave., N. Y., Nov. 26-1.
Camp, John E.—Proctor's 23d St., N. Y., Nov. 26-1.
Canfield and Carleton—Palace, N. Y., Nov. 26-1.
Canfield, Eugene—Boston Music Hall, Nov. 26-1.
Caron and Herbert—K. and E., N. Y., Nov. 26-1.
Carus, Emma—New York, N. Y., Nov. 26-1.
Chamelle Sisters—Keith's, Phila., Nov. 26-1.
Cohen, Lorraine and Willis—New York, N. Y., Nov. 26-1.
Comstock, Laura K. and F.—N. Y., Nov. 26-1.
Conroy and Mack—San Francisco, Nov. 18-?.
Conway and Leland—Proctor's 5th Ave., N. Y., Nov. 26-1.
Cotton, Clinton—Wonderland, Detroit, Nov. 26-1.
Courtney Sisters—Brooklyn Music Hall, Nov. 26-1.
Cowper, Bert—Proctor's, Albany, Nov. 26-1.
Cox and Long—Proctor's 23d St., N. Y., Nov. 26-1.
Craigs, The—Keith's, Phila., Nov. 26-1.
Crosby and Fountain—Shea's, Toronto, Nov. 26-1.
Dale, Musical—Gilmore, Springfield, Nov. 26-1.
Dale, Lizzie and Alice—Shea's, Buffalo, Nov. 26-1.
Dandy, Jesse—Novelty, Brooklyn, Nov. 26-1.
Darrow, Mr. and Mrs. Sidney—Hyperion, New Haven, Nov. 26-1.
Davis and Macauley—Orpheum, Kansas City, Nov. 26-1.
Davis, Belle—Columbia, Cincinnati, Nov. 26-1.
Davis, Geo. C.—Park, Worcester, Nov. 26-28, Gilmore, Springfield, 29-1.
Davis, Jessie Bartlett—Keith's, N. Y., Nov. 26-1.
De Bonnair Wonderland, Buffalo, Nov. 26-1.
De Camo, Chas.—Savoy, Lowell, Nov. 26-1.
De Coivenas—Gilmore, Springfield, Nov. 26-28, Park, Worcester 29-1.
Dempsey, Mack and Co.—Wonderland, Detroit, Nov. 26-1.
De Witt and Burns—Proctor's, Albany, Nov. 26-1.
Dillon Bros.—Keith's, Phila., Nov. 26-1.
Dixon, Bowers and Dixon—Shea's, Toronto, Nov. 26-1.
Dodson, J. E.—Keith's, Providence, Nov. 26-1.
DOLAN AND LENHARR—Orpheum, Los Angeles, Cal., Nov. 19-?.
Donahue and Nichols—Wonderland, Detroit, Nov. 26-1.
Donovans, The—Savoy, Lowell, Nov. 26-1.
Dowling, Mr. and Mrs. Jos. J.—Brooklyn Music Hall, Nov. 26-1.
Downs, T. Nelson—Empire, Belfast, Nov. 19-1.
Drawee—Brooklyn Music Hall, Nov. 26-1.
Dressler, Louise—Empire, Toledo, Nov. 26-1.
Drew, Mr. and Mrs. Sidney—Boston Music Hall, Nov. 26-1.
Drohes, Three—Proctor's 125th St., N. Y., Nov. 26-1.
Dunmonds, The—New York, N. Y., Nov. 26-1.
Eldrid, Gordon—Keith's, N. Y., Nov. 26-1.
Eldridge, Press—Wonderland, Detroit, Nov. 26-1.
EMPIRE SISTERS—Empire, New Cross, Eng., Nov. 26-1.
Ellis, Mr. and Mrs. Chas. T.—Proctor's, Albany, Nov. 26-1.
Elsesty—Cook's, Rochester, Nov. 26-1.
Elsie, La Petite—Proctor's 5th Ave., N. Y., Nov. 26-1.
Emmy, Mlle.—Keith's, Providence, Nov. 26-1.
Falk, Eleanor—Chase's, Baltimore, Nov. 26-1.
Farnum and Nelson—H. and B., Brooklyn, Nov. 26-1.
Fields and Ward—Keith's, Providence, Nov. 26-1.
Fields, Mr. and Mrs. W. C.—Orpheum, Kansas City, Nov. 26-1.
Filson and Errol—Chase's, Washington, Nov. 26-1.
Fisher and Carroll—K. and E., N. Y., Nov. 26-1.
Fisher and Clark—Boston Music Hall, Nov. 26-1.
Fisher, Mr. and Mrs. Perkins—Chase's, Baltimore, Nov. 26-1.
Fitzgerald, H. V.—Park, Worcester, Nov. 26-1.
FLATT AND SUTHERLAND—Columbia, Cincinnati, Nov. 26-1.
Fletcher, Chas. Leonard—Chase's, Washington, Nov. 26-1.
Flynn, Joe—Boston Music Hall, Nov. 26-1.
Flynn, Mat J.—Wonderland, Buffalo, Nov. 26-1.
Fowler, Bertie—Empire, Toledo, Nov. 26-1.
Fox and Foxie—Cook's, Rochester, Nov. 26-1.
Fox, Della—Shea's, Toronto, Nov. 26-1.
Foy and Clark—Proctor's 23d St., N. Y., Nov. 26-1.
Francois, M.—Park, Worcester, Nov. 26-28.
Frank and Don—Palace, N. Y., Nov. 26-1.
Fuller, Moller and Burke—Pastor's, N. Y., Nov. 26-1.
Gallando—Proctor's, Albany, Nov. 26-1.
Gardner and Vincent—Chase's, Baltimore, Nov. 26-1.
GARRISONS, THE—Stratford Empire, London, Nov. 26-1.
Gaspard Bros.—Cook's, Rochester, Nov. 26-1.
Gavin and Platt—Savoy, Lowell, Nov. 26-1.
Gaylor and Graff—H. and B., Brooklyn, Nov. 26-1.
Geraldo and Bailey—Pastor's, N. Y., Nov. 26-1.
Gilbert, John D.—Shea's, Toronto, Nov. 26-1.
Girard and Gardner—Haymarket, Chicago, Nov. 26-1.
Girard and Travis—Pastor's, N. Y., Nov. 26-1.
Gloss Bros.—Proctor's 23d St., N. Y., Nov. 26-1.
Golden, Geo. Fuller—New York, N. Y., Nov. 26-1.
Graves, Three—Wonderland, Buffalo, Nov. 26-1.
Granat, Louis—New York, N. Y., Nov. 26-1.
Gladstone, Lotta—Park, Worcester, Nov. 26-28.
Glenroy, Jas. Richmond—Star, Cleveland, Nov. 26-1.
Grant and Nortou—Cook's, Rochester, Nov. 26-1.
Grant, Alf.—G. O. H., Phila., Nov. 26-1.
Grapewin and Chance—Columbia, Cincinnati, Nov. 26-1.
Gravillia, Rosalin H.—Music Hall, Glens Falls, Nov. 26-1.
Guile, A. L.—Keith's, Phila., Nov. 26-1.
Guise, Dick and Ellie—Pastor's, N. Y., Nov. 26-1.
Gunning, Louise—Proctor's 5th Ave., N. Y., Nov. 26-1.
Hacker and Lester—H. and B., Brooklyn, Nov. 26-1.
Haines and Pettingill—Chicago O. H., Nov. 26-1.
Hall, Artie—Novelty, Brooklyn, Nov. 26-1.
Hall, Pauline—K. and E., N. Y., Nov. 26-1.
Hall and Staley—Keith's, N. Y., Nov. 26-1.
Hallen and Fuller—K. and E., N. Y., Nov. 26-1.
Harding and Ah Sid—Keith's, N. Y., Nov. 26-1.
Harrigan—Proctor's 125th St., N. Y., Nov. 26-1.
Hart and De Mar—Keith's, Providence, Nov. 26-1.
Hardman, Joe—Proctor's 125th St., N. Y., Nov. 26-1.
Harmony Four—Orpheum, Kansas City, Nov. 26-1.
Harney and Hanlon—Wonderland, Buffalo, Nov. 26-1.
Hawthorne Sisters—Chicago O. H., Nov. 26-1.
Hayman and Hayman—Keith's, Phila., Nov. 26-1.
Haynes, Gertrude—Boston Music Hall, Nov. 26-1.
Henderson and Ross—Brooklyn Music Hall, Nov. 26-1.
Hendrix and Prescott—Shea's, Toronto, Nov. 26-1.
Henshaw and Franchola—Brooklyn Music Hall, Nov. 26-1.
Herbert's Dogs—G. O. H., Phila., Nov. 26-1.
HERRMANN, ADELAIDE—Wheeling O. H., Nov. 26-28, Columbus, O., 29-1.
Hill, Hamilton—Keith's, Providence, Nov. 26-1.
Hilliard, Robt.—H. and B., Brooklyn, Nov. 26-1.
Howard and Linder—Park, Worcester, Nov. 26-28.
Howe, Walt and Walters—Keith's, Boston, Nov. 26-1.
Hughes, Chas. and Madge—Pastor's, N. Y., Nov. 26-1.
Hunting Four—Keith's, N. Y., Nov. 26-1.
Ishmael—Keith's, N. Y., Nov. 26-1.
Jacklin and Ingram—Wonderland, Wilmington, Nov. 26-1.
Jackson, Harry and Kate—Shea's, Toronto, Nov. 26-1.
Jacksons, Two—Wonderland, Buffalo, Nov. 26-1.
Jerome and Alexis—Columbia, Cincinnati, Nov. 26-1.
Jersey Lillies, Eight—Chase's, Baltimore, Nov. 26-1.
Johns, Johnny—Keith's, N. Y., Nov. 26-1.
Johnson and Dean—Shea's, Buffalo, Nov. 26-1.
Johnson, Carroll—Keith's, Boston, Nov. 26-1.
Johnsons, Juggling—Shea's, Buffalo, Nov. 26-1.
Johnson, Davenport and Lorello—Empire, Toledo, Nov. 26-1.
Johnstons, Musical—H. and B., Brooklyn, Nov. 26-1.
Joscarys, Three—Keith's, Boston, Nov. 26-1.
Joyce, Jennie—G. O. H., Phila., Nov. 26-1.
Judge—K. and E., N. Y., Nov. 26-1.
Kara—Keith's, Providence, Nov. 26-1.
Kelly, Spencer—Orpheum, Kansas City, Nov. 26-1.
Kendall, Ezra—K. and E., N. Y., Nov. 26-1.
Kenna, Chas.—Dockstader's, Wilmington, Nov. 26-1.
Kennedy, M. A.—Gilmore, Springfield, Nov. 26-28, Park, Worcester, 29-1.
Kingsley, Julia—Olympic, Chicago, Nov. 26-1.
Kohl and Barney—Music Hall, Glens Falls, Nov. 26-1.
Lamore and Steele—Novelty, Brooklyn, Nov. 26-1.
La Mothes, Four—Orpheum, Kansas City, Nov. 26-1.
La Page Sisters—K. and E., N. Y., Nov. 26-1.
Lafayette—Proctor's 125th St., N. Y., Nov. 26-1.
Lamonts, Two—Keith's, Phila., Nov. 26-1.
Lancraner and Harrington—Boston Music Hall, Nov. 26-1.
Lawson and Namon—Keith's, Phila., Nov. 26-1.
Le Blanc Sisters—Caste, Fall River, Nov. 26-1.
Lee, Harry—Keith's, N. Y., Nov. 26-1.
Leech, Al.—Keith's, Phila., Nov. 26-1.
Le Febre, E. A.—Shea's, Toronto, Nov. 26-1.
Leroy and Levanion—Star, Cleveland, Nov. 26-1.
Lester and Jermon—Keith's, Boston, Nov. 26-1.
Lewis and Eynn—Keith's, Phila., Nov. 26-1.
LEWIS AND MUNTONE—Keith's, Boston, Nov. 26-1.
Littlefield, Mr. and Mrs. Nell—Chase's, Washington, Nov. 26-1.
Lloyds, Three—Pastor's, N. Y., Nov. 26-1.
Lockhart's Elephants—Shea's, Buffalo, Nov. 26-1.
Loftus, Cissy—Keith's, N. Y., Nov. 26-1.
Luken Bros.—Keith's, Boston, Nov. 26-1.
Lytton, Emily—Chase's, Baltimore, Nov. 26-1.
Macagnos, Three—Keith's, Phila., Nov. 26-1.
McIntyre and Heath—Proctor's 5th Ave., N. Y., Nov. 26-1.
Madden and Killingbeck—Boston Music Hall, Nov. 26-1.
Manning and Davis—Keith's, Boston, Nov. 26-1.
Mardo—Proctor's 23d St., N. Y., Nov. 26-1.
Marsh and Sartella—Savoy, Lowell, Nov. 26-1.
Mason and Francis—Keith's, Providence, Nov. 26-1.
Mason and Walters—Gilmore, Springfield, Nov. 26-1.
Matthews and Harris—Novelty, Brooklyn, Nov. 26-1.
Matthews and Thompson—Boston Music Hall, Nov. 26-1.
Maxwell and Dudley—Proctor's 125th St., N. Y., Nov. 26-1.
Mazzetta—Poll's, New Haven, Nov. 26-1.
Melville and Stetson—New York, N. Y., Nov. 26-1.
Meredith, Maud—Proctor's 125th St., N. Y., Nov. 26-1.
Midgeley and Carlisle—Keith's, Providence, Nov. 26-1.
Miles and Raymond—Star, Cleveland, Nov. 26-1.
Monterey and Char—Konzerthaus, Hamburg, Dec. 2.
Montgomery and Stone—Brooklyn Music Hall, Nov. 26-1.
Morris, Mrs. Felix—Park, Worcester, Nov. 26-28.
Morton and Elliott—Savoy, Lowell, Nov. 26-1.
Morton, Jas. J.—Palace, N. Y., Nov. 26-1.
Mullo and Bradbock—Savoy, Lowell, Nov. 26-1.
Mulliers Sisters—Keith's, N. Y., Nov. 26-1.
Murphy and Allen—Proctor's 125th St., N. Y., Nov. 26-1.
Murphy, Lam, ohe and Riley—Keith's, Phila., Nov. 26-1.
Murphy, Mr. and Mrs. Mark—G. O. H., Phila., Nov. 26-1.
Murray and Lane—Keith's, Boston, Nov. 19-1.
Murray, Elizabeth—Proctor's 23d St., N. Y., Nov. 26-1.
Nevins, Mlle.—Gem, W. Superior, Nov. 26-1.
Nexarros, Three—Wonderland, Detroit, Nov. 26-1.
Nowell, Calmquilla and Dumfris—Keith's, Boston, Nov. 26-1.
Nowlin, Tom—Empire, Toledo, Nov. 26-1.
NIBLO AND RIED—Columbia, St. Louis, Nov. 26-1.
Nobrigo, Vevie—Star, Cleveland, Nov. 26-1.
Nonnash, Jack—Empire, Toledo, Nov. 26-1.
Nugent, J. C.—K. and E., N. Y., Nov. 26-1.
O'Brien and Havel—G. O. H., Phila., Nov. 26-1.
Olive, Mlle.—Keith's, N. Y., Nov. 26-1.
Onri, Adele Purvis—Proctor's 23d St., N. Y., Nov. 26-1.
Orris, Three—Boston Music Hall, Nov. 26-1.
Osterman, Kathryn—Cook's, Rochester, Nov. 26-1.
Papinta—Proctor's 5th Ave., N. Y., Nov. 26-1.
Partellos, The—Derby, Conn., Nov. 26-1.
Paulinetti and Piano—Cook's, Rochester, Nov. 26-1.
Phillips, Jessie—Pastor's, N. Y., Nov. 26-1.
Pianka, Mlle.—Boston Music Hall, Nov. 26-1.
Pierce, Anna—Proctor's, Albany, Nov. 26-1.
Pinard, Eddie—Keith's, Providence, Nov. 26-1.
Polk and Kollins—Keith's, Boston, Nov. 26-1.
Powers Bros.—Keith's, Boston, Nov. 26-1.
Rae and Rosche—Shea's, Buffalo, Nov. 26-1.
Ramsell and Arnold—Proctor's 23d St., N. Y., Nov. 26-1.
Ramsey sisters—Chicago O. H., Nov. 26-1.
Randalls, The—Palace, N. Y., Nov. 26-1.
Ranchle—Orpheum, Kansas City, Nov. 26-1.
Raymond, West and Simmons—Gilmore, Springfield, Nov. 28-1.
Redding Francesca—Shea's, Buffalo, Nov. 26-1.
Reynard, Ethy—Boston Music Hall, Nov. 26-1.
Richardson, Lavender—Chase's, Washington, Nov. 26-1.
Rixford Bros.—Chase's, Washington, Nov. 26-1.
Robertus and Wolfrido—Chase's, Washington, Nov. 26-1.
Rogers, Ida Marie—Palace, N. Y., Nov. 26-1.
Rooney and Gehrue—New York, N. Y., Nov. 26-1.
Rose, Julian—Pastor's, N. Y., Nov. 26-1.
Rosebuds, Three—Keith's, Phila., Nov. 26-1.
Rossow, Charlie—Novelty, Brooklyn, Nov. 26-1.
Rossow Midgets—Novelty, Brooklyn, Nov. 26-1.
Russell Bros.—Star, Cleveland, Nov.
Ryder, Tony and Frances—Chicago O. H., Nov. 26-1.
Sankey Bros.—Proctor's 5th Ave., N. Y., Nov. 26-1.
Saville Sisters—Wonderland, Buffalo, Nov. 26-1.
Schaffer, Severus—Empire, Toledo, Nov. 26-1.
Schuyler Sisters—Proctor's 23d St., N. Y., Nov. 26-1.
Seymours, Marvelous—G. O. H., Phila., Nov. 26-1.
Shattuck, Truly—Shea's, Buffalo, Nov. 26-1.
Sheridan and Flanigan—Chase's, Baltimore, Nov. 26-1.
Sidman, Arthur—Keith's, Boston, Nov. 26-1.
Sisson and Wallace—Gilmore, Springfield, Nov. 26-1.
Smedley Sketch Club—Haymarket, Chicago Nov. 26-1.
Smith, Doty and Cox—Proctor's 125th St., N. Y., Nov. 26-1.
Snyder, Maida—Chase's, Baltimore, Nov. 26-1.
Stanton and Modena—G. O. H., Phila., Nov. 26-1.
Stebbins, Mae—Proctor's, Albany, Nov. 26-1.
Stewart, Geo. W.—Columbia, Cincinnati, Nov. 26-1.
Stine and Evans—Park, Worcester, Nov. 26-1.
Stover, J. W.—Chase's, Baltimore, Nov. 26-1.
Strakosch Opera—Keith's, Phila., Nov. 26-1.
Strenton Zouaves—Orpheum, Kansas City, Nov. 26-1.
Sude—Proctor's 23d St., N. Y., Nov. 26-1.
Sully, Lew—Shea's, Buffalo, Nov. 26-1.
Sweet, Chas. E.—Chase's, Washington, Nov. 26-1.
Swikard, Mr. and Mrs.—Wonderland, Detroit, Nov. 26-1.
Tanakas, The—Keith's, Providence, Nov. 26-1.
Tenley and Simonds—Boston Music Hall, Nov. 26-1.
Thomson, Harry—Brooklyn Music Hall Nov. 26-1.
Thorne, Mr. and Mrs. Harry—Novelty, Brooklyn, Nov. 26-1.
Thornton, Jas.—H. and B., Brooklyn, Nov. 26-1.
Thurston, Howard—Palace, London, Nov. 12-8.
Todd-Judge Family—Shea's, Toronto, Nov. 26-1.
Toozoin Arabs—G. O. H., Phila., Nov. 26-1.
Turner's Pickaninnies—Palace, Dundee, Scotland, 3-8.
UNION SQUARE, BARBEAU—H. and B., Brooklyn, Nov. 26-1.
Van Sicklen, Ida—Keith's, Phila., Nov. 26-1.
Van Vechten, Ed—White Horse, E. C., 2-15.
Vernon—Novelty, Brooklyn, Nov. 26-1.
Vilbon Sisters—Cook's, Rochester, Nov. 26-1.
Wagner Sextette—Park, Worcester, Nov. 26-1.
Wainwright, Marie—Proctor's 23d St., N. Y., Nov. 26-1.
Ward and Curran—Poll's, New Haven, Nov. 26-1.
Wartenburg Bros.—K. and E., N. Y., Nov. 26-1.
Watson, Harry Columbia, Cincinnati, Nov. 26-1.
Weems, Harriette—Chase's, Washington, Nov. 26-1.
Wells, Lon—Proctor's, 23d St., N. Y., Nov. 26-1.
Wells, Mabel—Wonderland, Buffalo, Nov. 26-1.
Welsh, Joe—Star, Cleveland, Nov. 26-1.
West, Jno. A.—Auditorium, Des Moines, Nov. 26-1.
Western, Lillie—K. and E., N. Y., Nov. 26-1.
Weston

THE FOREIGN STAGE.

LONDON.

Dull Week in Londontown—Productions in Prospect.

(*Special Correspondence of The Mirror.*)

LONDON, Nov. 17.

I regret that I cannot give you any information this week as to any specially new productions in this city, for the simple but sufficient reason that we have had none. We were to have had an important first-night during the week, namely, The Swashbuckler, at the Duke of York's. Almost at the last moment, however, the play had to be postponed until to-night, too late, of course, for any notice thereof to be included in this present dispatch. In default of new productions, therefore, we have had to content ourselves by attending anniversaries, music hall debuts, etc., etc.

The chief anniversary of the week has been that of Florodora at the Lyric. This, to my thinking, pretty and melodious mixture, does not seem, I regret to hear, to have made an overwhelmingly favorable impression in your city this week. With us, however, it is still very popular, and on Wednesday, the anniversary night in question, a large house welcomed it very enthusiastically. Every member of the audience went gleefully away home with a gratis score of the piece under his or her arm. Florence St. John continues to receive encores as Dolores, originally played by Evie Greene; and Harry Monkhouse, although by no means making us forget good old Willie Edouin, as Phrenologist Tweedlepunch, was yet very funny in his own imperturbable manner. To-night there will be high jinks at the Prince of Wales' by way of celebrating the one hundredth performance of English Nell. During the week we have been asked to rejoice at the fiftieth performance of The Wedding Guest, wherein Martin Harvey will on and after Wednesday next take up young Harry Irving's part at the Garrick. Next Thursday it must be that we celebrate the anniversary at the Avenue of A Message from Mars, which still remains the brightest and most delightful play at the present time on the London boards. By the way, Charles Hawtrey tells me that he is looking forward with great delight to his visit to America next year, when he will bring along in his Saratoga not only A Message from Mars, but also a new play by F. Anstey, entitled The Man from Blankley's. Haply, Hawtrey will also have a strong four-act drama in a corner of the said trunk.

Touching music hall debuts, the principal one has been that of the winkingly winsome, or winsomely winking, Cissy Fitzgerald, whose portrait, together with certain points of her life and adventures, appears in this week's *Sketch*. Cissie looked surpassingly lovely, and caused, methinks, more attention from that fact than from her optical business, although she certainly winked for all she was worth. Her voice appeared thin, not to say reedy, but she showed such merry willingness to oblige and such alertness and intelligence that she very soon became popular. She will no doubt yet become more so when she has a couple of better and, shall I say more refined, songs. The only elevating thing about her chief ditty was her elevating of her richly trimmed skirts, verse by verse, until at last they disappeared altogether and she stood before us as a massive-limbed principal boy. There is nothing very artistic about this, and I must say that, unrefined as many of our music hall audiences are, they did not this time enthuse overmuch at this stripping *coram populo*, as it were.

Your well-known Buffalo boy, Eugene Stratton, turned on this week a new coon scena, written and composed by Leslie Stuart and entitled The Banshee Man. 'Gene presented this at the Tivoli, the Oxford and the New London Pavilion, which beautiful house opened for the first time last Monday. In this scena Stratton represents a coon who has been wrecked on the Irish coast and has since become regarded by the local peasantry as a banshee or midnight fairy. It is a quaint, if not particularly striking piece of work, its chief effect being caused by the beautiful Irish scene provided for it and by a group of little colleens hovering around Stratton with little candles, which from time to time go out and relight themselves when necessary. While upon this theme I have only to add that our London variety theatres are fuller than ever of American artists, and that the number thereof is presently to be increased by those droll players, Chris Bruno and Mabel Russell, both of whom were so amusing in the (to us) ill-fated play, A Parlor Match.

Next Thursday, George Alexander will produce Mrs. Craigie's new play, The Wisdom of the Wise, at the St. James's. By the way, Mrs. George Alexander and Lena Ashwell, who has made such a hit in Mrs. Dane's Defence, were on Monday the guests of the Society of American Women in London when the S. A. W. gave a luncheon at Prince's Restaurant, Piccadilly.

Lewis Waller and William Mollison are busy rehearsing Henry V. to follow The Three Musketeers at the Lyceum.

Beerbohm Tree tells me that he has decided to choose Twelfth Night; or, What You Will, for his next Shakesperean venture at Her Majesty's. Herod, although some critics do not seem to like it, and although certain very damaging wires have, I observe, been cabled to your side concerning it, is doing wonderfully well up to the moment of mailing. Whether the business will last, of course, no one at present can tell. We have a bad time for theatres coming along, and I dare say Herod, costly production though it is, will have to suffer with the rest.

Mr. and Mrs. Kendal duly brought into the suburbs on Monday Mrs. W. K. Clifford's new play, The Likeness of the Night. I have already told you that this is one of the now far too numerous so-called "sexual" plays and that in it Willie Kendal plays a man of "double life." This Double Liver possesses two wives, one being as they say on the stage a wife "in the eye of the law," and the other being a wife "in the sight of Heaven," or "in name only," as they also say on the stage. The piece possesses undeniable ability and power, but the construction betrays inexperience, and I fancy the Kendals will have to pull it together somewhat before they present it again, and certainly before they present it to you in America. It possessed additional interest from the fact that so much had been written about its strong resemblance to Sydney Grundy's similarly "sexual" play, A Debt of Honor, which finishes a somewhat inglorious run at the St. James's to-night. As to the Kendals, I note that for their next week's suburban business they will fall back on that charming comedy, The Elder Miss Blossom.

I have said above that there was no new production at the West End since I last mailed. That, perhaps, is scarcely accurate, for last Saturday night there was tried at the Globe a little extravaganza entitled The Gay Pretenders, written by George Grossmith, Jr., and set to music by Claude Nugent. To be thoroughly candid with you, I do not propose even now to tell you very much about this, for, sooth to say, it was like King Ethelred of old, very Unready. Perhaps when it is chopped about, and (as some critics always say about kind of musical play) "when the comedians have worked up their parts," the piece may shape quite differently. For the present, therefore, I have only regarding this piece to quote the tag of our late young friend Hamlet and say, "The rest is silence."

Before concluding this record of a somewhat uneventful week I have to inform you that the said Globe has been secured for the New Year by Frank Curzon, who will run therein Julia Neilson, Fred Terry and company in Sweet Nell of Old Drury, which, as you know, is your Paul Kester's Nell Gwynne renamed. Curzon, you must know, is the runner of the other Nell Gwynne play, Marie Tempest's English Nell, at the Prince of Wales's.

The long neglected Court Theatre, where H. H. Vanderfelt's company have been putting in a few nights with As You Like It, has at the moment of writing been secured by Manager H. T. Brickwell, who so long ran the Garrick and was concerned with Terry's Theatre. Brickwell (or "Brick," as he is usually called for short) was at one time a lancer in the Queen's service and did deeds of prowess out in South Africa at the time of the Zulu war. He was present at the death of the Prince Imperial, the deservedly popular son of the deservedly unpopular Napoleon III.

GAWAIN.

BROOKLYN AMUSEMENTS.

SATURDAY, Nov. 24.

The week has shown no novelties. Larger attendance was deserved at the Montauk to witness the finished rendition of The Ambassador, which the Daniel Frohman Stock have given at each performance, save to-day's matinee, when The Maneuvers of Jane was substituted. The Rogers Brothers in Central Park next.

Joseph Jefferson has acted Rip Van Winkle at both matinees and each night of the week at the Columbia, excepting Wednesday and Friday, when The Rivals was the bill. The engagement closes to-night with The Cricket on the Hearth and Lend Me Five Shillings. Richard Mansfield brings Henry V. here for Thanksgiving week, direct from its fifty-fourth performance at the Garden Theatre.

The Amphion had Madame Butterfly and Naughty Anthony. Hearts are Trumps is the next booking at this place.

Chauncey Olcott, who is at the Bijou for a fortnight in Macgurneen, has played to the capacity of this auditorium nightly. Of the present cast Edith Barker, Richard Malchien, Etta Baker Martin, Daniel Gilfether, and J. O. Le Brasse were all notably good in their respective roles.

The Gayety prospered with that satisfying pastoral drama, The Village Postmaster, which renewed all of its previous favor, and will be followed by Manager Bennett Wilson's next selection, Joseph Murphy in both Shaun Rhue and The Kerry Gow.

The magnet at Hyde and Behman's was unquestionably Maud Ruth and Billy Clifford. Her monologue is capitally rendered. Smith and Fuller again demonstrated that they are pre-eminent in their line. Sam and Kitty Morton, with their attractive daughter Clara, repeated their act to the satisfaction of all. Miss Morton has improved greatly. Lawrence Crane is pleasingly expert in card palming. The Minnie Four, Budd Brothers, Rose and Violet Clemence, the St. Onges, and Zazell and Vernon were also seen. Next week's principal card is Robert Hilliard.

The Payton, after a week of The Charity Ball, next exhibits A Midnight Folly.

James J. Jeffries at the Grand Opera House proved to the down town section of the borough that the favorable impression recorded of him in this column when first seen at the Gayety during the week of Oct. 29, which opinion was afterward ratified by all the press during his engagement at the Grand in Manhattan, was fully merited, and that this writer did not exaggerate in saying that Mr. Jeffries, after his brief novitiate on the stage, bears favorable comparison with a majority of the actors who have had years of experience in the circuit of popular price theatres. A Man from the West, though, remains a harrowing spectacle, which even the cleverness of Anna Wilkes and a few of her satisfactory confreres barely makes acceptable. Manager Lewis Parker next entertains The Village Postmaster.

The Novelty's most interesting exhibit was that of Gertrude Pianka and her Bons. These Bons are superb specimens. Richard Harlow chatted and made goo-goo eyes in the most approved girly-girly manner. Smith and Campbell with their talk made good as usual. Drawee juggled in a clever manner. Will Murphy and Minnie Allen made The Bifurcated Girl a well appreciated feature. Harry Thompson's genuine cleverness made him a hot favorite. Others were Hal S. Stephens and company, Hendrix and Prescott, also Girard and Travis. Manager Percy Williams' next headliners are the Rossow Midgets, Artie Hall, Jess Dandy, and the Woman in White.

The simplicity of May Blossom is retired at the Lyceum, to show the vibration of The Pulse of New York.

William L. Bissell's Fads and Follies played their third engagement at the Star, being the first appearance there of Mr. Bissell's choosings for this season. Tim Sullivan's Chowder was followed by the Brannigans, Thompson and Carter, Bennett and Rich, also Minnie Bernard and Otis Shattuck, the whole concluding with A Night on the Boulevard. Harry Morris' Twentieth Century Maids co. is the underline.

A share of the usual Thanksgiving week prosperity will be sought for at the Academy of Music during the entire week through the medium of Uncle Tom's Cabin; while an effort of the same sort is to be attempted at the Park Theatre on Thanksgiving Day only, with an exhibition of vitagraph pictures.

The bill at the Williams Music Hall has included Edith Sinclair and Ed Favor as The Maguires, the best wearing act these performers have yet attempted; Artie Hall, Mr. and Mrs. Harry Thorne, Wat M. Wills, the Automobile Girl and her three assistants, Howard Brothers, Pierce and Egbert, also Lamore and Steele.

The Empire shifts from the Australians to the Broadway Burlesquers, Al. Reeves' Criterion replacing the Orientals with the New Night Owls, which latter are taken from the Unique, where next is seen The Queen of the Orient.

When the sale for the Mansfield engagement opened at the Columbia last Tuesday morning the line of legitimate intending purchasers reached from the box office window southerly through Washington, around into Johnson Street. This long line remained unbroken until late in the day, but it would seem, from the newspaper accounts, that all those who did purchase had to content themselves with undesirable locations, as the uniform answer to even those at the head of the line, no matter for which performance seats were asked for, was, "Nothing nearer the front than the twentieth row." Almost simultaneously, however, it is said, that well known speculators were able to supply anything that might be desired.

JUSTAND FAIR.

THE SOLDIER'S QUEEN PRODUCED.

The Soldier's Queen, the musical comedy in which Josephine Sabel is starring, was produced at Syracuse, N. Y., on Nov. 19, and according to reports a success was scored. The Soldier's Queen was written especially for Miss Sabel by X. R. Cantor, who has ably succeeded in furnishing a vehicle for her that should prove a winner. Manager David Sabel has supported his star with a capable company, and has given the play an extensive scenic production.

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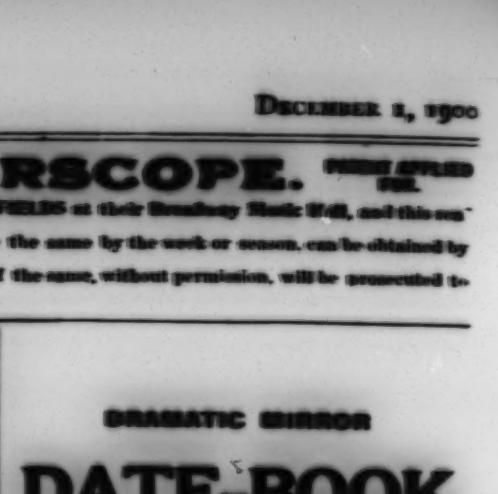

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CORRESPONDENCE.

(Continued from page 7.)

—ACADEMY OF MUSIC (N. E. Woeman, manager): The Katzenjammer Kids proved a strong attraction 16. Edward and Libbie Blondell scored hits; large audiences. Who Is Who 17, with Charles Loder and John McMahon, pleased fair business. Wills Brothers co. 26-28. Burke's Vaudeville co. 29. Diamond Brothers' Minstrels 30. The Spooners 3-8.—ITEMS: The Burke Vaudeville Festival has been transferred from the Lyric to the Academy 29. Mat, Bob and Minnie Ott on their arrival in Allentown 29, received the sad intelligence of the death of their brother, Joe Ott, which affected them very deeply.

LANCASTER.—FULTON OPERA HOUSE (Yeckes and Gelm, managers): Burke's Vaudeville co. attracted fair houses Nov. 17. The co. included Ramsdell and Arnold, Vera King, Sheridan and Harrigan, Marie Wainwright and co., Fabardo, Tom Mack, Brothers Damm, and Hilda Thomas. Under the Red Robe 19. The Village Parson, with a good co., pleased an audience of fair size 20. Sarah Cowell Le Moyne, ably assisted by John Glendenning, James K. Keane, Charles Stanley, Adelaide Thurston, and a good co., in The Greatest Thing in the World, delighted the largest house of the season 21. A Rag-Time Reception pleased a top-heavy house 22. James T. Kelley, Harry Wise, Arthur Lane, Ed Hume, and Will and Birdie De Vault made hits. A Pack of Cards 26, canceled. Diamond Brothers' Minstrels 27. Burke's Vaudeville co. 28. The Drummer Boy of Shiloh 29-1. Bennett and Moulton co. 3-8.—ITEM: Tom Mack, comedian, of this city, with Burke's Vaudeville co., had a warm reception from his friends.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): My Aunt's Nephew 16; good business; James H. McBarron and Wallie Clark were well received. Tommy Shearer co. opened to S. R. O. 19 with The Romance of Korveen and played Mother and Son and The Victorian Cross 20, The Girl from Porto Rico 21, to good houses; co. good; improved over last season. John J. and Florence Murray, Isabelle Fletcher and G. W. Guthrie were clever. Tyrolean Concert co. 26. Who Is Who 28. What Happened to Jones 29. Poverty Row 1. Sipe's Trained Animals 3-5. The Highwayman 6. 'Way Down East 12.—ITEMS: The Ashland Elks must vacate the three-story club house they now occupy and will remove to Washington Hall.—The Pottsville Elks will hold a lodge of sorrow 2.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): The Pouse that Jack Built Nov. 16, pleasing performance; good patronage. The Gunner's Mate 17; excellent business; goo. performance. The Honest Blacksmith 20 to capacity; enthusiastic audience. Burke's Vaudeville co. 22. Fedora 27. Mathews and Bulger 28. West's Minstrels 29. Mildred Holland 30.—ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Scharf and Morris co. 19-24; good business; capable co. Repertoire: The Devil's Mine, The Smugglers, The Secret Enemy, My Old New Hampshire Home, The Pulse of New York, The Police Inspector, and In the Heart of Arkansas. The Spooners 26-1.—ITEM: The Recital Club, consisting of the best local talent, will give scenes from The Chimes of Normandy, The Mikado, and Fantasia 3.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Brooke's Chicago Marine Band opened the Y. M. C. A. Star Course Nov. 15; house well filled; audience appreciative. J. K. Burke's Vaudeville co. to good business 16; co. one of the best of season. On the bill were Ramsdell and Arnold, Vera King, Sheridan and Flanagan, Marie Wainwright and co., Fabardo, Hilda Thomas and Low Hall, Tom Mack, and Bard Brothers. Fedora to fair house 17. Brinsley Shaw and Eleanor Franklin were strong as Louis and Fedora, rest of co. up to standard. Caught in the Web, a rattling melodrama, played to good business 19. Diamond Brothers' Minstrels 21; attendance good; performance satisfactory.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager; Gus Rublin co. Nov. 19; fair audience. Burke's Vaudeville co. 20; excellent bill to medium business. Fedora 21; small audience. Brinsley Shaw and Eleanor Franklin in the leading roles were acceptable; supporting co. fair. 'Way Down East 26. Vaudeville 27. Ten Nights in a Bar Room 29. Sipe's Dog and Pony Show 1. A Rag Time Reception 3.—ITEMS: William Corrogan, of Down on the Farm, has returned home on account of illness. The Brockaway course will open 23 with John Thomas Concert co. The Hazleton Amateur Dramatic Association will shortly produce The Indian Agent.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Hoeffler Stock co. Nov. 19-24, pleasing performances to capacity. Plays: The Woman in Black, The Bowery Boy, Alone in Greater New York, A Daughter of Corsica, and The Ranch King. Howe's Pictures 26. Where is Cobb 28. Next Door 29. Hearts of Oak 1. Holden Comedy co. 3-8. Field's Minstrels 10. The Girl from Maxim's 11. Eight Bells 14. The Katzenjammer Kids 15.—ITEM: Manager Mishler announces that never in the history of Altoona have receipts been near as large as this season.

BETHLEHEM.—GRAND OPERA HOUSE (O. H. Gernert, local manager): Who Is Who did good business Nov. 16; specialties well received. The Huntley-Jackson Stock co. 19-21 in For Liberty and Love, The Tornado, The World, and An Innocent Sinner; co. not as strong as should be. The Last First 22. Poverty Row 23. What Happened to Jones 26. A Rag Time Reception 30.—ITEM: Jack and Gladys, children of William Bowers, of this place, did song and dance specialties with the Huntley Jackson co. and made hits.

RENOVO.—KANE'S THEATRE (James F. Kane, manager): Frank Davidson Nov. 15 in Old Farmer Hopkins, The Days of '98, and Folks up at Willow Creek; small audience; co. good and deserved better houses. Cora Griffin, of Scranton, delighted a large audience 19 in recitations and readings. Miss Griffin is a graduate of the King School of Oratory, of Pittsburg. Shayton Jubilee Singers to well pleased audience 21. Fanchon the Cricket decade, directed by Charles Rummell, 29.

WILKES-BARRE.—THE NESBIT: The House that Jack Built Nov. 17, large and appreciative audience. Burke's Vaudeville co. to good business 21. Fedora 23. Mathews and Bulger 27. Mildred Holland 29. West's Minstrels 30.—GRAND OPERA HOUSE: The Spooners opened for a week 19 to large business. Plays produced: A Soldier of the Empire, The Two Orphans, Uncle Daniel, East Lynne, A Wife's Peril, That Girl from Texas, and The Wages of Sin. Himmelein's Ideals 26-1.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): A Rag Time Reception Nov. 15; good house; medium performance. Edward Harrigan in Old Lavender 17; business and performance good. Ariel Ladies' Sextette 21 pleased a good house. Hoeffler Stock co. 26-1.—OPERA HOUSE (I. C. Mishler, manager): Go Won Go Mohawk in The Flaming Arrow 19; large house; good performance. Caught in the Web 20; good house; satisfactory performance. Frank Burrows, Mart Reagan, and Gertrude Norris were good. West's Minstrels 27. Hearts of Oak 30.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): 'Way Down East Nov. 16, 17 pleased large audience. Aubrey Stock Co. 19-24 in The Land of the Living, Faust, We Uns of Tennessee, Sapho, The Two Orphans, and Lost in New York; big business; excellent performances. Co.'s engagement extends to week 1, excepting Thanksgiving Day, when Human Hearts will be seen.—SANGERFEST HALL.—Kilties' Band 16; good attendance.

SHARON.—OPERA HOUSE (W. C. Lyons, manager): Tommy Shearer co. Nov. 12-17 opened to S. R. O., presenting The Romance of Korveen, The Victorian Cross, The Girl from Porto Rico, In the Heart of the Rockies, Mother and Son, and The Roaring Creek Swindle. Diamond Brothers' Minstrels 19, large audience; co. good. The Deserter decade 23. Maxwell's Dog and Pony Show 30. Maude Hillman co. 3-8.

DANVILLE.—OPERA HOUSE (F. G. Angle, manager): The Gunner's Mate Nov. 14, fair house, audience pleased. Brooke's Marine Band 16, strong attraction; small house. Down on the Farm drew fairly 19. Royal Tyrolean Concert co. 21, packed house; performance fair. In Atlantic City 24. The Hillman co. 26-1. Allen's Serenaders 5. Manhattan Opera co. 12-15. The Doctor's Warm Reception 19. J. E. Toole co. 24-29.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): King Dramatic co. pleased good audiences Nov. 12-17. Plays presented: Hands Across the Sea, Three Guardsmen, Sapho, The Cherry Pickers, Monte Cristo, Cumberland '61, David Garrick, The Sporting Duchess, Storm Beaten, and The Victorian Cross. Thomas Jefferson in Rip Van Winkle pleased good business 19. Edward Harrigan in Old Lavender 21; satisfactory performance; small house.

PITTSTON.—MUSIC HALL (C. C. King, manager): Schiller Stock co. closed a successful week Nov. 17; fair performances and specialties. Plays presented: Falsely Accused, East Lynne, We Uns of Tennessee, Monte Cristo, Sapho, A Soldier of the Empire, The Mysterious Mr. Jones, and The Red, White and Blue. Fedora 22. Down on the Farm 24. Rice and Fenberg co. 26-1. Joseph Murphy 5. The Highwayman 6.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell; Edwin C. Young, resident manager): My Aunt's Nephew Nov. 15, fair business. The Honest Blacksmith 16 pleased a large audience. The Village Parson 19 pleased a fair audience. The Flaming Arrow 20. Poverty Row 26. Hogan's Alley 29. What Happened to Jones 1. Diamond Brothers' Minstrels 4. A Hot Old Time 5. Who Is Who 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Becker, managers): Bennett and Moulton co. Nov. 12-17 in Darkest Russia, The Captain's Mate, The Pay Train, Wicked London, Mugg's Landing, All for Gold, The Mother, The Little Pauper, fair business; pleased audiences. Out and Hale. The Last First, 19; fair audience; play weak. Fedora 20; small audience; excellent co. The Flaming Arrow 22.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Finnigan's Ball Nov. 17; good house; fair co. Chester De Vonde co. 19-24 opened in The Ten Ton Door to S. R. O., following with A Ranch Hero, Dr. Jekyll and Mr. Hyde, The Queen's Defender, The Devil's Advocate, Robinson Crusoe, and A Night in New York; good performances.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): For Her Sake Nov. 8; large audience, excellent performance. Finnigan's Ball 15; fair audience and performance. A Night in Chinatown 12 canceled. The Village Postmaster 16; large audience; fine performance. Rentfrow's Pathfinders 19-24 in Below Zero, The Lightning Express, etc. Daniel R. Ryan co. 28. A Homespun Heart 1.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Finnigan's Ball Nov. 14 pleased large audience. The Electric Spark 15, good performance; fair business. The Flaming Arrow 17; large audience; satisfactory performance. Next Door 22. Quo Vadis 23, 24. The Gladiator 27. Caught in the Web 29. A Romance of Coon Hollow 1. Uncle Josh Spruceby 3. The Man from Mexico 6.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): Little Egypt co. Nov. 19 canceled. Howe's Moving Pictures 20 pleased a large audience. Columbia Comedy co. 22-24 canceled. South Before the War 27. Empire Stock co. 29-1. Finnigan's Ball 5. The Dairy Farm 6. Grimes' Cellar Door 12. Kellar 14.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): The Sayres, hypnotists, closed a five nights' engagement Nov. 17; fair business. Haworth's Hibernica 14; fair house; co. poor. Gus Cohan co. 22-24 canceled. Manhattan Opera co. 26, 27. Oxford Musical Club 28. Uncle Josh Spruceby 29. Finnigan's 400 3. Next Door 6. A Wise Woman 19.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Bennett and Moulton co. Nov. 19-24; S. R. O. Plays presented: Darkest Russia, The Captain's Mate, The Pay Train, Wicked London, The Mother, All for Gold, and Mugg's Landing. Specialties by Madame Flower, Dawson and Booth, and Simon, Clara Turner, a local favorite, was well received.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): A Rag Time Reception Nov. 18; good business; fair co. Next Door 21 pleased a large audience. Caught in the Web 24. The Wooing of Mrs. Van Cott 26. Wills Brothers' co. 29-1. The Dairy Farm 3. A Romance of Coon Hollow 4. Field's Minstrels 7. A Bell Boy 10.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Village Parson Nov. 15. Sipe's Dog, Pony and Monkey Show 16, 17. Charles A. Loder in Who is Who 19. Philadelphia's Orchestra 20. The Last First 21.—GRAND OPERA HOUSE (George M. Miller, manager): Lost in Egypt was well produced to large houses 15-17.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Where Is Cobb Nov. 20, provided little amusement for a fair house. 'Way Down East 21 pleased large audience. Mrs. Le Moyne 24. The Village Postmaster 27. South Before the War 5. Joseph Murphy 8. Fedora 10. Finnigan's 400 13. Grimes' Cellar Door 14.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Burno-Emmett co. Nov. 19 pleased a large audience. Caught in the Web 23. Next Door 28.—BIJOU OPERA HOUSE (A. H. Young, manager): Gus Cohan co. 15-17 in A Hoosier Girl, Our German Friend, and A Jolly Good Fellow, pleased good audiences.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Tommy Shearer co. Nov. 5-10; good co.; good business. Repertoire: The Roaring Creek Swindle, The Romance of Korveen, The Victorian Cross, Girl from Porto Rico, In the Heart of the Rockies, Mother and Son, Down on the Farm 17. Royal Tyrolean Troupe 19.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley and Neeley, lessees; Charles Hausmann, resident manager): My Aunt's Nephew Nov. 21; excellent co.; fair house. Burke's Vaudeville co. 23. Diamond Brothers' Minstrels 24. The Great White Diamond 26. Poverty Row 28.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nalli, manager): Fedora to fair house Nov. 16; excellent performance. Eleanor Franklin and Brinsley Shaw were very good. Diamond Brothers' Minstrels 22. Burno-Emmett co. 23. Other People's Money 30. Welsh Brothers' Ten Nights in a Bar Room 3.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Erwood Stock co. Nov. 15-17; big business; pleased audiences. Plays presented: Master and Man, A Celebrated Case, Running Wild, and The Westerner. Frank Davidson co. 22-24 opened in Folks Up Willow Creek to S. R. O. Next Door 30. Gilbney Stock co. 3-8.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Thomas Jefferson in Rip Van Winkle delighted a large audience Nov. 17. Gettysburg to small but pleased house 19. Carpenter's Quo Vadis 21. Howe's Moving Pictures 22. Rentfrow's Pathfinders 26-1. Columbia Comedy co. 19-24 canceled.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE (H. B. Naylor, manager; Roy N. McCormick, resident manager): The Three Musketeers Nov. 15; large audience pleased. Royer Brothers in Next Door 19; S. R. O.; good performance. Caught in the Web 22.

WOODSPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): A Romance of Coon Hollow Nov. 17; good performance; fair audience. Gilbney Stock co. 19-24 to fair business in The Fatal Card, Down in Maine, May Blossom, The Devil's Mine, and The Charity Ball.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): The Village Postmaster Nov. 21; S. R. O.; co. well received. Erwood Stock co. 22-24. Hearts of Oak 27. Next Door 1. Aubrey Stock co. 3-8. Gilbney Stock co. 10-15. A Romance of Coon Hollow 17.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; William J. Daly, manager): Fredora Nov. 15; good performance; good business. Edward Harrigan in Old Lavender 16 pleased a small house. Diamond Brothers' Minstrels 20; good performance; good business. Who is Who 24. J. E. Toole co. 26.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Next Door Nov. 23. Finnigan's 400 28. Paris Gaiety Girls 30.—ITEMS: Booth and Collin's co. closed here.—The trolley line from Manor to Irwin will be running in ten days. This will open a theatregoing territory of 2,000 population.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Wills Brothers' co. Nov. 15-17; good business in In Atlantic City. Two Old Crogies, and Boson Friends; good co. Fedora 26. Gus Rublin co. 29. The Power Behind the Throne 28.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Robert Fitzsimmons in The Honest Blacksmith Nov. 15; good and pleased house. Powell, magician, 17; good houses. Poverty Row 24. Huntley Jackson co. 26-1.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Carpenter's Quo Vadis Nov. 14; good performance; good business. John Griffin 24. Howe's Moving Pictures 30. Next Door 7. Wills Brothers' co. 10-12. Kellar 13.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Conroy, Mack and Edwards' co. Nov. 15-17 in A Daughter of Cuba and All for Gold, good houses; performance pleasing. Who Is Who to big business 20; generous applause.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): A Night in Chinatown Nov. 19; performance fair; fair business.—OPERA HOUSE (F. J. Painter, manager): Sun's Minstrels 17; performance and house good.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): Teachers' Institute Nov. 19-24; entertainments enjoyable and to capacity. Who Is Who 23. Gus Sun's Minstrels 29. The Black Diamond Express 4.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Sipe's Dog, Pony and Monkey Show Nov. 19, 20; good business; performances satisfactory. La Porte Comedy co. 26-1.

MOUNT VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): A Romance of Coon Hollow Nov. 16; S. R. O.; performance satisfactory. Finnigan's 400 29.

NORTH EAST.—SHORT'S OPERA HOUSE (C. A. Ensign, manager): Elias Day to large house Nov. 14. Finnigan's Ball 21, changed date, and Rice's Stars 30, canceled. Cavanier of France 11.

SHIPPENSBURG.—I. O. O. F. THEATRE (C. D. Carlson, manager): Uncle Josh Spruceby Nov. 17; good house; fair production. Where Is Cobb 17; packed house; audience pleased.

BERWICK.—R. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): J. E. Toole co. Nov. 12-14 Rip Van Winkle, Killarney and the Rhine, and the Gypsy Gorman; co. and business fair.

MEADVILLE.—ACADEMY OF MUSIC (F. H. Hemphstead, manager): The Village Postmaster Nov. 19; good business, pleased audience. The Gilbneys 19-24.

LEWISBURG.—NEW OPERA HOUSE (H. J. Speker, manager): Diamond Brothers' Minstrels Nov. 17; good house; fine performance. Why Jones Left Home, by Bucknell Dramatic Club, 26.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Martin's U. T. C. Nov. 15; good business; pleasing performance. The Village Postmaster to big business 20; co. fair.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. E. Goldsmith, manager): The Three Musketeers Nov. 16; large and pleased audience. Finnigan's 400 23.

JEANNETTE.—BYLES' THEATRE (Thomas Boyle, manager): Gettysburg pleased a good house Nov. 20. Next Door 24. Where Is Cobb 27. Finnigan's 400 1.

SHENANDOAH.—THE [illegible] (Nathan Appell, manager): My [illegible]

Aunt's Nephew Nov. [illegible] Pony and Monkey Show [illegible]

BLOOMSBURG.—GRAND OPERA HOUSE (C. E. Bower, manager): [illegible] Nov. 15, 17. Cair [illegible] Killarney and the Rhine [illegible]

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Gamble, manager): A Romance of Coon Hollow Nov. 15; large house; good performance.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Keens, manager): Kings of the Orient Ring Nov. 16; good business; fine co. Who Is Who 20.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): The Village Postmaster Nov. 23. Erwood Stock co. 26-1.

MARCH CHUNK.—OPERA HOUSE (Robert Herbling, manager): Passion Play Nov. 24. The Black Diamond Express 26. Diamond Brothers' Minstrels 1.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Finnigan's Ball 8. Howe's Moving Pictures 14. The Span of Life 18.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): Quo Vadis Nov. 19 pleased fair business. Finnigan's Ball 20 canceled.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): The Gunner's Mate Nov. 16. Down on the Farm 30.

CHARLEROI.—COYLE THEATRE (P. S. Coyle, manager): Finnigan's 400 Nov. 20, canceled. Caught in the Web 26.

TYRONE.—ACADEMY OF MUSIC (H. S. Gorman, manager): The Flaming Arrow Nov. 20; good business; satisfactory performance.

KANE.—LYCEUM (A. B. Cohn, manager): South Before the War Nov. 26. Booth and Collier co. 29-31.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, manager): Next Door 3.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Morrison Comedy co. finished a week to good houses Nov. 17. Our New Minister 19; fair house; good performance. A Hot Old Time 21; fair and pleased house. Side Tracked 24. Waite's Comedy co. 26-1.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Span of Life Nov. 12; good house; audience pleased. George Dixon co. canceled. Side Tracked 23.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): George Dixon's Specialty co. Nov. 19 canceled, having closed in Fall River, Mass., 17 to reorganize.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Benning Dramatic co. closed a successful week Nov. 16. Holland's Minstrels performed 17; mixed audience of fair proportions. Howard Gould in Rupert of Hentzau 19; large house; satisfactory performance. Murray and Mack in Shooting the Chutes 20 amused a large audience. Klimt Hearn co. 26-1. The Rounders 29.

FLORENCE.—AUDITORIUM (Garringer and Caldwell, managers): Mathews and Bulger in The Night of the Fourth Nov. 14; full house; excellent performance. Howard Gould in Rupert of Hentzau 15; performance excellent; crowded house.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Town Topics Nov. 16 pleased a large audience. Ward's Minstrels 21; good business and performance. Herald Square Opera co. 27. Black Patti's Troubadours 28.

SUMTER.—ACADEMY OF MUSIC (C. M. Hurst, acting manager): Howard Gould in Rupert of Hentzau Nov. 16; performance good; business fair. Ward's Minstrels 27. Too Rich to Marry 29.

ANDERSON.—OPERA HOUSE (McCully and Orr, managers): Town Topics Nov. 15; good house; audience pleased.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Griggs, manager): 51st Iowa Band Nov. 13; good business; enjoyable concert; minstrel part poor. Chase-Lister co. 19-24.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Martin's U. T. C. Nov. 15; excellent business; good performance. Will play return date 21. Two Married Men 22. Carter, magician, 23.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): 51st Iowa Band Nov. 17; large house; concert excellent. Repeated 18 to good house.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Fabio Romani Nov. 29.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Self and Lady Nov. 16. Lillian Blauvelt, accompanied by Mary Champe Haggard, under the auspices of the Philharmonic Society, 19 delighted a large house. Louis James and Kathryn Kidder 21. West's Minstrels 22. Ward and Vokes 24. A Runaway Girl 26, 27. Creston Clarke 28, 29. The Mikado and Olivette (local) 30, 1.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. 19-24 in A Soldier of the Empire pleased large houses; staging very handsome and correct. Louis Willis Hepner and Ziska in the vaudeville numbers are pleasing. The Stranglers of Paris 26-1.—TABERNACLE: Innes' Band 22 delighted large house.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): Darkest Russia by the Hopkins Stock co. Nov. 19-24 proved a strong drawing card. Good houses applauded the work of Joseph Omeara, Earle Sterling, Carrie Lamont, and Frederick Montague. Arnim and Wagner and polyscope furnished vaudeville bill. The Two Orphans 26-1.—LYCEUM THEATRE (Frank Gray, manager): Self and Lady 16, 17. Innes' Band to S. R. O. 18. West's Minstrels 21.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A Pair of Tramps disappointed a very poor house Nov. 15. Louis James and Kathryn Kidder 16 in A Midsummer Night's Dream delighted large audience. Town Topics 19; light house; fair performance. Braning Dramatic co. 20-24.

JACKSON.—PYTHIAN OPERA HOUSE (P. E. Holland, manager): In Old Kentucky Nov. 14; packed house; excellent performance. Innes' Band 16; good house; good performance.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Piris, manager): Willard-Barrasso co. Oct. 30; fair house; fair performance. Pickaninny Minstrels 5; good house; poor performance. The Real Widow Brown 23.

COLUMBIA.—GRAND OPERA HOUSE (J. G. Helm and Co., managers): Quo Vadis Nov. 16; good house; play too heavy for co.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Wels, manager): Charles B. Hanford in Private John Allen Nov. 15; small house; poor performance. Robert Downing 21, 22. Stuart Robson 23, 24. A Black Sheep 25, 26. The Prisoner of Zenda 27. The Christian 29. Creston Clarke 30, 1.—EMPIRE OPERA HOUSE (James T. Brady, manager): Clara Thropp Stock co. presented The Child of the Regiment 10-17; fair attendance. Kathleen Mavourneen 18-24. What Happened to Brown 25-1.—ITEMS: Allen's New Orleans Minstrels, under canvas, 17, 18 to large crowds. James M. Drake, assistant manager of the Grand, has been secured by Charles L. Young as advance agent for the Gerardy Concert co., and left for New York 16.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): What Did Tomkins Do was cleverly presented by Harry Corson Clarke Nov. 5, 6; business light. Rolling Arthur Johnson lectured to a fair audience 7. The Star Boarder 8, good performance; small house. Thomas Q. Seabrooke and an excellent co. in The Rounders drew large houses 9, 10. Charles B. Hanford, with a fair co., presented Private John Allen 12; satisfactory business. West's Minstrels drew an immense house 14; every one pleased. Robert Downing 19. The Prisoner of Zenda 24.

SAN ANGELO.—OPERA HOUSE (George Bond, manager): Hoyt's Comedy co. Dec. 24-29.—ITEMS: C. Bellni resigned the management of the Opera House and George Bond was elected as his successor.—By the opening of next season San Angelo hopes to be on a circuit, having signed contract and donated Sixteen cash bonus, right of way through county and terminal facilities to the Kansas City, Mexico and Orient Railroad, a through line from Kansas City, Mo., to Fort Stillwell, Mex.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Morton Kross co. Nov. 12-17 small business, performances unsatisfactory. Repertoire: The Two Orphans, My Sweetheart Artists, The Devil's Mine, Monte Cristo, Woman Against Woman, and The Wrecker of Reno. Al G. Field's Minstrels 28. A Midnight Bell 29.—ITEM: Hermann Brothers' Minstrels gave a creditable performance under canvas 17.

BRENHAM.—GRAND OPERA HOUSE (Alex Sloan, manager): Charles B. Hanford in Private John Allen Nov. 13; good house and performance. Robert Downing 20. Sapho 21. Stuart Robson 23, 24. A Midnight Bell 5. Rolling Arthur Johnson to Field's Minstrels 15.—ITEM: George H. Wood, manager of the Academy Opera House, Austin, [illegible] E. Hanford here.

DALLAS.—OPERA HOUSE (George Auer, manager): The Star Boarder 14, good business; [illegible] Minstrels drew a fair house 17. Next Door 21. Charles B. Hanford 22. A Black Sheep 22. A Midnight Bell 24.—[illegible]

[illegible] Nov. 12. Stuart Robson 21.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudi, manager): Charles B. Hanford, presenting Private John Allen, 16; large business; performance excellent.

AUSTIN.—HANCOCK OPERA HOUSE (George [illegible] manager): Charles B. Hanford in Private John Allen Nov. 14; big [illegible] audience pleased. The Prisoner of Zenda Christmas 28. A Runaway Girl 7.—ITEM: New Orleans Minstrels, under canvas, to S.

PALESTINE.—TEMPLE OPERA HOUSE (W. R. [illegible] Nov. 14; C. Hanford in Private John Allen Nov. [illegible] audience pleased. The Last Boarder 17. Downing in [illegible] Field's Minstrels, to [illegible] strong. Field's Minstrels, under canvas, 18.

MARSHALL.—OPERA HOUSE (Pennington and Wilson, managers): Quo Vadis Nov. 12-16 to [illegible] The War, Jason Edwin, A Wild Goose Chase, The Phoenix, and The Green Eyed Monster; fair business; co. above average. Field's Minstrels packed the house 17; audience pleased. Special mention is due the Faust.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Star Boarder Nov. 15; well filled house; performance satisfactory. West's Minstrels 16; crowded house; performance better than last season. The De Kamar Trio and the Rio brothers were the features.

PARIS.—PETERSON THEATRE (E. Peterson, manager): Ethel Tucker Stock co. Nov. 12-17, presenting The Gilley Slave, Knobs o' Tennessee, Tried Me, Your Wife, Esmeralda, Quincy, and [illegible] New York, good houses, audiences pleased. The Star Boarder 21. Private John Allen 29.

TEXARKANA.—HARTON OPERA HOUSE (Charles A. Hannafourde, manager): Field's Minstrels to packed house Nov. 12. Mr. Field is a favorite here. Robert Downing in Richard the Lion Hearted 14, good business; audience pleased. A Black Sheep 15. A Midnight Bell 21.

VERMONT.

BURLINGTON.—HOWE OPERA HOUSE (F. M. Black, manager): Whitney and Knowles' Quo Vadis 14; strong co.; light business. The Flints 31-Jan. 5.—MUSIC HALL (St. Johnsbury Concert and Lecture Course): Dr. John C. Bowker lectured before a large audience 16. Floyd Bower Novelty co. 11.

BURLINGTON.—HARVARD OPERA HOUSE (Mrs. W. K. Walker, manager): Because She Loved Him So Nov. 19. San Francisco Minstrels 27. A Breezy Time 29. Sporting Life 30. Sarah Cowell Le Moyne 7. Side Tracked 8. Macauley-Patton co. 10-15. The Last First 19.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Kennedy's Players Nov. 19-24 in The Fugitive, Rip Van Winkle, and Sapho; fair attendance; satisfactory performances.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Burr Oaks Nov. 28. A Romance of Coon Hollow 6.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Span of Life Nov. 17; good business; audience pleased. The County Fair 24.

BRATTLEBORO.—AUDITORIUM (C. E. Fox, manager): Vogel and Deming's Minstrels Nov. 20 entertained a full house.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Mathews and Bulger Nov. 17 to capacity in The Night of the Fourth; performance excellent. The Spider and the Fly 22; performance fair; business good. Rusco and Holland's Minstrels 23. Le Voyage en Suisse 26, 27. Barbara Frietchie 29. The Rounders 4, 5. What Happened to Jones 6. Other People's Money 7. Secret Service 10.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): The Spider and the Fly Nov. 16; good business; co. good. Una Clayton co. opened 19 for a week in A Little Pauper; big business and good co. Rusco and Holland's Minstrels 3. What Happened to Jones 7. Passion Play pictures 8.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lebrman, manager): Down on the Farm Nov. 9 business poor. The Spider and the Fly 15; large audience. Rusco and Holland's Minstrels 29. New York Stars 30.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Mabel Paige co. presented to large business Nov. 12-17 The Captain's Mate, The Country Girl, the Prisoner of Algiers, The Clipper, The Pearl of Savoy, and The Brand of Cain. Black Patti Troubadours 7. Too Rich to Marry 11.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hurst, managers): Pat Rooney's New York Vaudeville co. Nov. 18 good performance; small attendance. A Terrible Time 27. Gettysburg 29.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): New York Stars Nov. 19 postponed. Agnes Wallace Villa 29. Goodwin Winter co. 3-8. Too Rich to Marry 10.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Woodward and Warren co. opened for a week Nov. 19 to S. R. O. in A Gold Mine; good business.

NEWPORT NEWS.—ACADEMY OF MUSIC (Lewis and Russell, managers): The Spider and the Fly to large house Nov. 22. Rusco and Holland's Minstrels 24.

ROANOKE.—ACADEMY OF MUSIC (W. B. [illegible] manager): The [illegible] 12 to good business; performance excellent. Rusco and Holland's Minstrels 26.

PORTSMOUTH.—[illegible]

DANVILLE.—[illegible]

STAUNTON.—[illegible]

Elam, manager): The Soldier and the Fly Nov. 22. Over the Fence 29.

WASHINGTON.

TACOMA.—THEATRE (J. A. Wing, resident manager): The Man from Mexico Nov. 10; good audience and co. pleased. George C. Boniface, Jr., received deserved compliments. Hoyt's Absinthe to big house satisfies. Gustave Kasen was at his best. A Trip to Chinatown 11; much improved in every way over last season's presentation. Nancy Gilfoil was capital.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): At the White Horse Tavern Nov. 12; good business, fair performance. The Man from Mexico 13-14; crowded houses. George C. Boniface, Jr., is good, but not equal to Willie Collier. Tennessee's Pardner 15; large attendance; play well presented. Human Hearts 16, 17; light business.

WALLA WALLA.—THEATRE (C. F. Van de Water, manager): A Breezy Time Nov. 15 and return 17; poor business and co. The Fast Mail 20. Human Hearts 23. Bench and Bowers' Minstrels 24. Shenandoah 26.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): The Man from Mexico Nov. 12; fair performance; good business. Tennessee's Pardner 13; ordinary performance; good business. Alba Heywood 20. Human Hearts 24.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): At the White Horse Tavern Nov. 16; a first-class performance; business light.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): A Ward of France Nov. 15; light business. Black Patti's Troubadours 16-17; good business and performances. Edward Harrigan 22. Burke and Chase Vaudeville co. 26-28. Hearts of Oak 29.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Chester De Vonde co. closed a successful week 17 with Dr. Jekyll and Mr. Hyde. The Thief and The Devil's Advocate; S. R. O. A Romance of Coon Hollow 19-21; good business; co. good. My Aunt's Nephew 22-24. Little Irene Myers 26-8.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Sam Young's Melville co. in Wicked London Nov. 14. Fate 15. Vaudeville 16. Ten Nights in a Barroom and All that Glitters is Not Gold 17; performances satisfactory; good patronage. Over the Fence 20; good business. Hello, Bill 27. Devil's Auction 24. Uncle Hez 29.

PARKERSBURG. AUDITORIUM (W. E. Kemery, manager): Powhatan (local) Nov. 16; packed house; performance good. Black Patti's Troubadours 19; fair performance; good house. Devil's Auction 22. Edward Harrigan 23. Carner Stock co. 26-1. Field's Minstrels 3. Uncle Sam in China 4. A Wise Woman 7.

HUNTINGTON.—OPERA HOUSE (H. L. Swisher, manager): Isham's Octoroons Nov. 15; fair house and performance. Next Door 20; good audience; fair performance. O'Hooligan's Masquerade 28. Uncle Sam in China 30.

HUNTINGTON.—DAVIS' THEATRE (Joseph R. Gallick, manager): Howard and Dorset co. finished a week Nov. 17; big business. Black Patti's Troubadours 21. Hello, Bill 24.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Horner, manager): Coon Hollow Nov. 22, and Uncle Josh Spruceby 24, canceled.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Captain Manbon's U. T. C. Nov. 19-21; fair houses; poor performance.

MONONGAH.—COLISEUM (A. E. Shaw, manager): Isham's Octoroons Nov. 14 pleased fair audience. Uncle Josh Spruceby 27.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Charles Mortimer co. Nov. 26-1.

WISCONSIN.

GREEN BAY.—THEATRE (J. R. Arthurs, manager): The Convict's Daughter Nov. 10 pleased fair sized audience. Walker Whiteside gave a good performance of Heart and Sword 15; small audience. Miss Hobbs 17. Shore Acres 29.——TURNER'S OPERA HOUSE (J. H. Nevins, manager): The Ernest Gamble Concert co. 15; packed house; pleased audience.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Arensmeyer, hypnotist, Nov. 14, 15, pleased small houses. Bon Ton Stock co. opened for a week 19 in The Mystery of Craigsmere to a good house. The Little Minister 22. The Spy of Santiago 26, 27. Cowslip Farm 29. Courting at Green's 30. A Tin Soldier 6. La Tosca 8.——ITEM: Chaney's Mistake 16 and My Busy Day 17 failed to appear.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Why Smith Left Home Nov. 12 pleased good house. Old Jed Prouty 15 to large and appreciative audience. Miss Hobbs 23. Cowslip Farm 24. Clay Clement 26. A Stranger in a Strange Land 30. The Tyranny of Tears 4. The Man from Mexico 11. The Little Minister 14.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): McCarthy's Mishaps Nov. 16; small house; co. good. Sanford Dodge co. in The Three Musketeers, The Merchant of Venice, and Quo Vadis 22-24. O'Hooligan's Wedding 30. Cowslip Farm 15.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Walker Whiteside in Hamlet Nov. 14; large and pleased audience. Miss Hobbs 19. Blue Jeans 1. Modjeska 4. The Little Minister 8. The Tyranny of Tears 10.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. E. Huber and H. R. Potter, managers): Miss Hobbs Nov. 16. Blue Jeans 26. Shore Acres 30. Cowslip Farm 3. The Little Minister 6. Courting at Green's 8.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The King of the Cattle Ring Nov. 18; full house; performance good. Blue Jeans 20; fair house; performance good. Courting at Green's 25.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Walker Whiteside in Hamlet and Heart and Sword Nov. 17; fine performance; good audience. Blue Jeans 24.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Shore Acres Nov. 17; S. R. O.; co. good. His Busy Day 18 canceled. Creston Clarke 22. Blue Jeans 25. Sapho 26. Courting at Green's 3.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): A Child of Fortune Nov. 26 canceled. Blue Jeans 6. Cowslip Farm 14. A Poor Relation 24.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Richard Golden in Old Jed Prouty pleased a large audience Nov. 12. At the White Horse Tavern drew well 19 and pleased.

LACROSSE.—THEATRE (J. Strasilipka, manager): Andrew Robson in The Royal Box pleased good house Nov. 16. The Princess Chic pleased a large audience 19.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Shores Acres Nov. 16 delighted a good audience. Blue Jeans 19; small house. At the White Horse Tavern 22.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Shore Acres Nov. 27. Martin's U. T. C. 1. The Little Minister 3.

BARABOO.—THE GRAND (F. E. Shults, manager): O'Hooligan's Wedding Nov. 19; large and pleased audience. Cowslip Farm 28.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Miss Hobbs Nov. 16. Shore Acres 27.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, manager): Blue Jeans 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): O'Hooligan's Wedding Nov. 22.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Dark.

ASHLAND.—GRAND OPERA HOUSE (W. T. Sec[illegible], manager): Miss Hobbs Nov. 23. Clay Clement 29.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Falk and Vernon Stock co. Nov. 14, 15, in Wicked London and In Missouri; excellent co.; fair business. Where is Cobb 17 pleased big business. A Bell Boy 21. For Her Sake 30.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Where is Cobb Nov. 16; S. R. O.; performance good. A Bell Boy 22.

CHEYENNE.—OPERA HOUSE (Stable and Baldy, managers): A Wise Guy Nov. 12 and The Bell Boy 20; small houses. Quo Vadis 24.

CANADA.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Stedaliff, manager): Valentine Stock co. gave The Fool of the Family Nov. 12. Kate Blanke scored a success as Mrs. Salmon, and again in Jim the Penman, which followed, as Nina Ralston. Nora O'Brien and Everett King were good as usual, and Charles Hogar, Edward Whitty and Mabel Griffith were particularly successful. The co. gave its fifteenth performance 17, when souvenir photos were distributed. David Garrick 19 was among the last performances given by the co. Everett King was superb in the title role, while Nora O'Brien excelled even all previous efforts as Ada Ingot. Walter Woodall made a special hit as Squire Chevy.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (J. H. Duncombe, manager): Rusco and Swift's U. T. C. Nov. 13; light business; fair production. The Acme Comedy co. 15-17 opened in Passion's Slave; fair house. W. L. Stewart, the leading man, is supported by John Carleton, W. Rowe, William Campbell, T. H. Morris, Lou Burnham, Leah Stoddart, and Emma Carleton. Dad's Girl and Brother Against Brother were also presented to fair business. Acme Comedy co. 19-24. A Tale of Two Cities 25.——NEW GRAND OPERA HOUSE (Messrs Spencer and Stacey, managers): The Girl from Calcutta 23.

VANCOUVER.—OPERA HOUSE (Robert Jameson, manager): Carnival of Nations (amateurs) Nov. 9. Haverly's Minstrels 14; full house; pleased audience. At the White Horse Tavern 17. Gran Opera co. 19-24. Human Hearts 28.——THEATRE ROYAL (Lucas and Sharp, managers): Russell and Drew co. in Too Much Johnson 12, 13; good performances; large house. Quo Vadis 14, 15; too strong a play for co. Just Before Dawn 16, 17, pleased a large audience.——SAVOY THEATRE (C. McNiffe, manager): Excellent vaudeville bill.

WINNIPEG.—THEATRE (C. P. Walker, manager): Eddie Foy Nov. 5, 6, in A Night in Town; receipts good but performance not up to standard. Firemen's Minstrels (local) 14, 15; crowded houses; Dr. H. D. Smith, director. Why Smith Left Home 16, 17; excellent co.; special mention: Lizzie May Ulmer, Douglas Flint, and Nellie Maskell; business large. Richard Golden in Old Jed Prouty 19, 20; artistic production; crowded houses. The Pirates of Penzance (local) 22-28. King Kastus 30, 31. A Stranger in a Strange Land 3, 4. William Owen 6-8. Neill co. 10-14. Knobs o' Tennessee 21, 22.

HAMILTON.—GRAND OPERA HOUSE (A. K. Loudon, manager): Down Mobile Nov 5-7; poor business; satisfactory performances. Joe Murphy 9, 10, presented Shaun Rhue and The Kerry Gow; large business; satisfactory performances. Way Down East 13, 14; good business; excellent performances. Reaping the Whirlwind 17; fair business; audiences pleased. The Girl from Calcutta 20; fair performance; large audience. The Honest Blacksmith 24. The Christian 26, 27.——DRILL HALL: Brooke's Band 28.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Willson, manager): Reaping the Whirlwind Nov. 16 pleased topheavy house. The Girl from Calcutta 19 failed to please. This was no fault of the star, co. or scenery, that were all above the average, but there is not sufficient plot in the comedy to hold the attention of the audience. The Christian 28. The Irish Pawnbrokers 8.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): The Prisoner of Zenda Nov. 22-24. Sporting Life 26, 27.——GRAND OPERA HOUSE (Joseph Frank, manager): A Ride for Life 19-24 opened to packed house; performance good. Aileen May, an Ottawa girl, made a good impression. This was her first professional appearance here. Down Mobile 26-1.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Truss Stock co. in The Charity Ball, In Honor Bound, and Arabian Nights Nov. 13-17; business and performance good; co. plays Calais, Me., week of Dec. 24, returning here 26 to finish engagement. Zephra (local) 20-24.

LONDON.—OPERA HOUSE (Alexander Harvey, manager): Marks Brothers No. 1 co. opened for two weeks Nov. 19 to full house, followed by good business. The plays produced thus far were The Sultan's Daughter, Myrtle Ferns, East Lynne, and The Major's Bride. Tom Marks is popular here, and has a good co.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): Mendelsohn Male Quartette Nov. 19; large house; excellent performance. Said Pasha (Toronto amateurs, assisted by local talent) 22, 23. Grand Concert (local) 3. Lizzie Vigorent 6. The Prisoner of Zenda 15. Gregory's English Pantomime co. 20-22.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Spooner Dramatic co. Nov. 12-17. The Pearl of Savoy. The Octoroon. An Egyptian Princess. The Gold King, at the King's Command, and The Lawyer's Marriage; fair audience; good co. Darktown Swells 23, 24. Shannon of the Sixth 27, 28.

VICTORIA.—THEATRE (Robert Jamieson, manager): Jules Grau Opera co. Nov. 12-17 in The Isle of Champagne, El Capitan, Cavalleria Rusticana, Pinafore, The Little Tycoon, and Patience pleased full houses. Haverley's Minstrels 13; full house; audience pleased.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Mendelsohn Quartette Nov. 15; high class performance; good house. The Prisoner of Zenda 22; big house; audience pleased. The Private Secretary (local) 29.

QUEBEC.—ITEM: The clearing up and carting away of the ruins of the old Academy of Music was begun 19. It is expected that in a few weeks the contracts for the new house will have been awarded and work will be started at once.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Down Mobile Nov. 17; fair house; excellent performance. A Tale of Two Cities 27. Marks Brothers' co. 1-14.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): McEwen, hypnotist, Nov. 11-17; fair business.——KING'S MUSIC HALL (N. W. E. King, manager): Dark.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Down Mobile Nov. 15; performance good; fair house.

PETROLIA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Guy Brothers' Minstrels Nov. 19; weather bad; fair house.

KINGSTON.—VICTORIA THEATRE (D. P. Brannigan, manager): Owen A. Smiley Concert co. Nov. 19; good house. Spooner Dramatic co. 26-1.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): The Girl from Calcutta Nov. 22. Patrick's Concert co. 4.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): The Prisoner of Zenda 12.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): The Girl from Calcutta Nov. 24.

(Received too late for classification.)

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Wilbur-Kirwin Opera co. in The Queen's Lace Handkerchief Nov 8, The Grand Duchess 9, and The Two Vagabonds 10; good business; audiences pleased.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Quo Vadis was presented by an inferior co. Nov. 21; fair but disappointed audience. Rupert of Hentzau 26. Town Topics 28.

ARKANSAS.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Field's Minstrels Nov. 14 pleased a fair audience. After the War 20. The Belle of Manila 1.

PRESCOTT.—GREESON OPERA HOUSE (Guy N. Garner, manager): Field's Minstrels Nov. 16; S. R. O.; audience delighted. The Air Ship 24.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Chas. P. Hall, manager): Royal Marine Band to big business 9, 10; well received. The Boston Lyric Opera co. in The Idol's Eye, Wang, The Fencing Master, and Said Pasha 11; attendance good; performances pleasing. Leon Herrmann 23. A Hot Old Time 27. Whose Baby Are You 29.——AVON THEATRE (George Simpson, manager): Dark.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Day and a Night Nov. 8; good performance; fair business. King of the Opium Ring 14; large and pleased audience. Quo Vadis 17; good performance; full house. A Hindoo Hoodoo 23.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Frederick Warde in Othello and The Duke's Jester Nov. 16; good houses; audiences pleased. Kelly's Kids 18; specialties good; crowded house. Quo Vadis 20, 21. A Hindoo Hoodoo 24. King of the Opium King 25. Mahoney's Wedding 27. A Trip to Chinatown 28. Primrose and Dockstader's Minstrels 2. A Young Wife 3. The Belle of New York 7.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Francis Wilson offered The Monks of Malabar to capital business Nov. 16, 17; audiences enthusiastic. Madge Lessing, Van Rensselaer Wheeler, and Hallen Mostyn were favorites. Lulu Glaser made her first appearance as a star before a New Haven audience 20, 21, large and fashionable gatherings welcoming her. In the title role of Sweet Anne Page Miss Glaser has ample opportunity to exercise her peculiar talents, and her magnetic personality dominated the opera throughout. The music abounds in sparkling melodies, and the book tells a sweet story in a simple but charming manner; capable co. Hi Henry's Minstrels 22. The Cadet Girl 24. Burton Holmes 26. Arizona 27. The Girl from Maxim's 29. Burton Holmes 3. Symphony concert 8.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): Cracker Jacks did excellent business 19-21; first class burlesque, interesting specialties. Through the Breakers 22-24. The Bowery Burlesquers 26-28. The Village Parson 29-1. ITEMS: There was quite a disturbance at the Grand during performance 17, and two students were arrested for their boisterousness. The news of the death of Joseph Orr was received here with regret by Mr. Orr's large circle of friends.—Dr. and Mrs. Stuggis, of Yale, entertained Mr. and Mrs. Ethelbert Nevin at dinner 19.—Business at the Grand broke the record last week.

JANE MARLIN.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Selvester, manager): Rusco and Holland's Minstrels to big house Nov. 7. Quo Vadis 7.

GEORGIA.

COLUMBUS.—OPERA HOUSE (J. H. Shipp, manager): Palmer's Ten Nights in a Barroom to large and pleased house Nov. 14. Schumann Concert co. 21. Palmer's Stock co. 29-1. Ward's Minstrels 7. Quo Vadis 10. Mahoney's Wedding 12.

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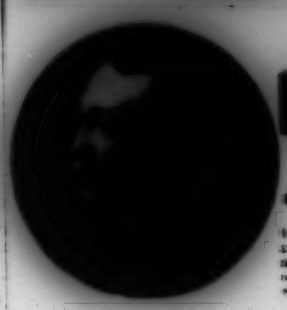

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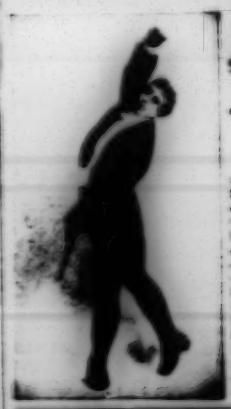

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